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BOOKS ABROAD

JOSÉ CARLOS MARIÁTEGUI

By WALDO FRANK

THE death of José Carlos Mariátegui, last April, in Lima, Peru, deprived American life of one of its few profoundly original literary figures. In this young Peruvian mestizo, still in his early thirties, there were organically fused those values in thought, aesthetics and public action, which America must incarnate and put into effect, if a true America—a real New World—is ever to be created.

Mariátegui was dedicated to the severe necessity of a new economic body, and of the social revolution. But he was no doctrinaire communist despite his adherence to the principles of Marx. In him were also active the artistic and spiritual values of our time, whose assimilation and integration in revolutionary thought can alone bring vitality to economic action. He realised that a revolution can well repeat, in new terms, the old failures of the world; that it can bring forth a new death essentially not different from the old one, unless human values—the culture of the mysterious depths of the individual soul—are incorporated in the revolutionary movement. This is what made him so brilliantly superior to most of what passes for sociological thought in our arid day.

He was himself a writer of acumen and deep insight. He was a great editor; and a fearless fighter. But perhaps his finest contribution to the cultural life of our time was himself. As a man, he was *intact*: untouched by the failures and heresies of our day. Not alone was he free of the current diseases of the post-war intelligentsia: the lust for power, for position, for money; he was also free of the subtler and even more dangerous ideological weaknesses—the sophisms of submission and pessimism which rot our radical movements. These sophisms, equally evident in doctrinaire marxism, in liberal pragmatism and in the sickly dualism which calls itself "humanism"—are all, in one form or another, the stamp of the machine upon those very men who decry it, or who claim to have found the means to master it. Mariátegui was a revolutionist without mechanalotry; even as he was an artist without undue aestheticism. He was, miraculously, able to devote himself to the cause of common humanity without depreciating the factor of the individual soul whose failure, of course, must mean the failure as well of men in the mass. He had therefore the integration which alone can save the current revolutionary and intellectual movements from the ideological poisons of capitalistic anarchy and of "herd-democracy."

His book *Seven Essays in Interpretation of the Reality of Peru*, had more than a merely national import: its general vision can be applied to the whole American and to the whole modern scene. It is true, however, that the acuteness of the condition of the laborer and of the Indian peasant in oppressed Peru made him ever stress the immediate problem, so that his written works, because of their fighting quality, lack the broad form which a literary masterpiece requires. It is therefore probable that Mariátegui will survive in South America rather as a heroic figure—a standard-bearer and a symbol—than as a writer. In his few years, he managed to gather about him an extraordinary legion of young men: poets, painters, economists,

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novelists, archeologists, leaders of labor. As they proceed in their creative work, the life of Mariátegui will find its real fruition.—*New York City.*

Henri Barbusse's enthusiastic volume on the Russian policy in Transcaucasia is tartly answered by the Georgian D. Charachidze, in *H. Barbusse, les Soviets et la Géorgie* (Paris, Pascal).

Ahmed Emin has written what is acclaimed the standard work on *Turkey in the World War* (Yale University Press).

C. L. Freeston, in *The Roads of Spain* (London, Humphrey Toulmin) maintains that the Spanish roads are the best in Europe.

Frederick Whyte has translated and edited the *Letters of Prince von Bülow* during the years 1903-1909, while the Prince was Imperial Chancellor (London, Hutchinson).

A revised and enlarged third edition of *Realia for Modern Language Instruction*, by Mrs. Alice M. Dickson, editor of *Le Petit Journal*, has been mimeographed at Middlebury College and can be secured for 35 cents of Dr. Stephen A. Freeman, Middlebury, Vermont.

The University of Washington Press announces for publication this fall: *Mexico, Twelve Woodcuts*, by the cosmopolitan Los Angeles artist Prescott Chaplin.

Professor Bianchi of the University of Bologna, specialist in Italian influences on Goethe, has recently translated certain works of Goethe into Italian, with explanatory notes.

Professor A. Pinloche, writing in the *Revue de l'Enseignement des Langues Vivantes* of *La Crise de l'allemand*, analyzes the problem due to the unpopularity of the study of German in French schools, owing to its difficulty as compared to Spanish, Italian and English, and urges that it be made a compulsory subject.

Before the war, books which sold a hundred thousand copies in Germany were very rare. Since the war there are dozens of them, and Thomas Mann's *Buddenbrooks* will no doubt reach the million mark soon.

During the year 1929 the publishing house of Chiantore, Turin, commenced a new series of monographs on subjects relating to philology and folklore. Thus far three numbers have been published. Each issue is limited to 300 copies. The series is edited by Professors Leicht and Neri, and Dr. Suttina.

The Secretary General of the Chamber of Deputies has issued a systematic analysis of seven years of Fascist legislation: *La legislazione fascista dal 1922 al 1928* (Confederazione Generale Fascista dell'Industria Italiana, 100 lire).

Professor Giotto Dainelli of the Italian Academy has edited a second edition of his *Fiume e la Dalmazia* (In the series: *Geografia d'Italia in Monografie Regionali Illustrati*). Published in Turin by Unione Tipografico-Editrice Torinese. Contains 2 maps and 180 illustrations. Of special interest to persons anticipating a visit to Dalmatia.

Otto Stolberg, the Berlin publisher, is issuing the collected works of Bismarck. Vol. 12, containing the public addresses from 1878 to 1885, and Vol. 13, containing those from 1886 to 1897, have just appeared.

The most recent additions to the Modern Library, New York, are Bayard Taylor's translation of *Faust*, and Havelock Ellis' translation of J.-K. Huysmans' *Against the Grain*.

Miss E. W. Schermerhorn, in *Malta of the Knights* (Houghton, Mifflin), narrates the exciting history of the Knights Hospitallers who for centuries held a Christian outpost against the Moslem.

André Maurois recommends very highly the *Vie de l'Empereur Julien* (the Apostate), written by Professor Bidez of the University of Ghent and published by the Éditions des Belles-Lettres, Paris.

Paulo Setubal's *Domitila* (New York, Coward-McCann) is the life-story of the charming Marqueza de Santos, who turned the august head of Dom Pedro I of Brazil. Incidentally, the book is practically a history of the first Brazilian empire.

Liang Chi Chao's *History of Chinese Political Thought* during the early Tsin period is a recent Harcourt, Brace publication.

J. Haller's analytical study of the history of Germany, *The Epochs of German History*, has been translated into English for Harcourt, Brace.

N. R. Wreden has Englished for the Vanguard Press the novel of Soviet Russia by Lev Gumilevsky whose English title is *Dog Lane*.

Donia Nachshen has made both the English translation and the illustrations for Irina Odoevtzeva's Russian novel *Pied Piper*.

THE FRENCH STAGE IN 1929-1930

By FORTUNAT STROWSKI

Membre de l'Institut

THE story of the fat kine and the lean kine is an old one; it was in distant biblical days that Joseph told it to Pharaoh. Yet it is a story which still has its meaning to-day. We have recently witnessed several years of splendid achievement and original work in dramatic art . . . years of plentitude! Then came the season which has just ended . . . a year of famine! Moreover, this alternation is inevitable in the theatre, for it springs from the very nature of things. A good play remains on the stage for a long time, occupying a theatre for months and sometimes years at a stretch. It hinders the development of new experiments by the very fact that it is imitated, and thus becomes an obstacle at the same time that it becomes a model.

Three illustrious products of 1929 continued their glorious careers during the current year: *Topaze* and *Marius*, by Marcel Pagnol, and *Melo*, by Henri Bernstein. *Topaze* and *Marius* would have been excellent plays enough, though no more so than many others, if M. Pagnol had not flavored them, almost in spite of himself, with a naïve and poetic strain, a sort of fresh, innocent fragrance which smells like a rose in a sick-room. What could be more charming than good old Topaze in the midst of his little pupils! And then his difficulty in understanding why he should raise the grade of an ill-tempered school-boy, even when the whole world seems to be conjured up against him in order to force him to do it, expresses infinitely more than pure satire. *Marius* contains the same poetic strain, but here it is less unexpected and more conventional. I believe that the "genius" of M. Pagnol will be defined by this combination of satire, humor and poetic naivety.

As for *Melo*, which has just left the boards to make way for a revival of *Félix*, its success was due to the novelty and breadth of its theme and to the strength of its psychology. For the first time, perhaps, M. Bernstein made use of numerous intense, bold crises and rapidly succeeding scenes, after the manner of Shakespeare and Musset. He studied the confused, complex passion of a poor young woman whose heart had always remained childish, and in whom he centered the play. This weeping and, later, dead woman, portrayed on the stage by Gaby Morlay, was a particularly touching and dramatic character.

A large theatre, with the most modern equipment, has recently been built in Paris through the generosity of M. Henri de Rothschild. The stage is so constructed as to accommodate the most varied plays and to provide for rapid shifting of scenes. The lighting is excellent—in short, all that goes to make up the highly perfected theatrical equipment of Berlin and Warsaw is to be found in this new building. This is the famous *Théâtre Pigalle*.

The theatre was entrusted to an extremely capable stage manager with the purpose of devoting it to the greatest profit of art. The experiment, however, has not succeeded. This defeat is due to the fact that the two parts of modern dramatic art have not developed at the same pace. Modern dramatic art is concerned with the most complex and varied subjects; it has become more of a language than an art. This means of expression, however, is not composed solely of words. The spoken word is only one half of the language—the intellectual and logical half. The setting, lighting, gestures and intonations are as eloquent as words, and have become real "parts of speech."

These silent "parts of speech" have made great progress; they have become beautiful and expressive. But the spoken word finds it very difficult to adapt itself to its new rôle. *Tête de Rechange*, *Cris des Coeurs* (both by Jean Pellerin) and *Maya* (by Simon Gantillon) are plays in this group which were recently successful. To come back to the *Théâtre Pigalle*, these very attempts in the new *genre* have

emphasized the disproportion which exists. They had the advantage of the finest and richest mechanical equipment known, but it was impossible to find a "text" which did not seem unable to cope with the expressive wealth of the mechanical language. It is exactly as if a race horse were wedded to a Packard.

Three new plays were presented this year. They will probably live through the next season, which will undoubtedly be another "lean" year. *Étienne*, by Jacques Deval, playing at the *Théâtre Saint-Georges*, is the character study of an adolescent. With an egotistical, fast-living father one one side, and a tender, devoted mother on the other, the unfortunate young man nevertheless develops with a certain amount of ingenuity and integrity. His heart suffers, but is not damaged.

The widely heralded *Sexe Faible*, the work of Édouard Boudet, is more a series of tableaux than a play and introduces us to the very special world of the "de luxe" hotel. Man now belongs to the weaker sex, and the stronger sex consists of women who exploit men for their own vices or ambitions. The plot is concerned with a very sly mother (played by Mme. Jeanne Cheisel) who wants to marry off her son, and the hotel manager, a philosopher who is full of wisdom and who is everybody's advisor.

Finally, at the *Théâtre de l'Oeuvre*, a very young dramatist with Irish blood in his veins, M. Stève Passeur, has impressed us with his powerful imagination in showing us a most extraordinary, unlikely and paradoxical situation. In *l'Acheteuse*, we are confronted with a thirty-five year old pinster who forces her cousin, with whom she is in love, to marry her by paying off his debts. No sooner does the wedding take place than the young man, who is not very galant, wishes to run away with his mistress. His legitimate wife, however, with a revolver in her hand, forces him to stay, and by means of a terrible mixture of love and hate she reduces him to a state of slavery until the couple is forced to separate. The woman then commits suicide, but we can see that the man will always fear and regret his lost chains. Mme. Simone, supported by M. Jean Max, plays the main rôle admirably well.

In conclusion, as part of the dramatic movement in Paris during the past season, we must not forget to mention the foreign companies which came to France and the foreign plays which were translated into French. Among the latter, two productions were well received: *les Criminels*, a dark, brooding bourgeois drama from Germany, presented in a very picturesque setting by the Pitoeff troupe and *la Rouille*, a Soviet play which was staged with great exuberance and spirit by Mme. Falconetti's company.

Mr. Sax's American Players, full of life, youth and goodwill, played in English and were received with well-deserved applause. A Japanese troupe disconcerted us but amused us. Then came two illustrious companies from Moscow, the Taïroff and the Meierhold theatres, which proved to be once more models of movement, life, gaiety and order. Molière, who was very fond of the comedy-ballet, would have been delighted with them just as we were.

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There is now an English translation of Jacques Maritain's *An Introduction to Philosophy*. It is published by Longmans, Green.

Marcus De Rubris, writing in *L'Italia Letteraria* (June 8, 1930), gives the text of four unpublished letters of Massimo d'Azeglio (September 17th, September 27th, October 10th, and October 12th, 1864). The letters refer to the transfer of the Italian capital from Turin to Florence, which was accomplished in June, 1865. The texts of the letters are accompanied by De Rubris' running commentary concerning their contents.

The fourth and fifth volumes of the *Enciclopedia di Science, Lettere ed Arti* (Rome, Trocani) complete the material under the letter "A" and begin "B". Successive volumes of this new and highly commendable work of reference are being issued at intervals of a few weeks.

The publishers Mondadori of Milan have just published the third volume of Guglielmo Ferrero's latest romance, which began in *Le due verità* and is continued in *Rivolta del figlio* and *Sudore e sangue*.

The *Novellieri italiani di tutti i secoli*, the late Vittorio Osimo's nine-volume collection of story-tellers from the earliest times down to Serao, is now published by Vallardi at Milan, at prices ranging from 2.75 to 6 lire the volume. These volumes are to constitute a separate section of the *Collana di Cultura Classica*. Each volume has notes and a brief and lucid introduction.

SUR LES LETTRES BELGES

Par MAURICE GAUCHEZ

L'HISTOIRE de notre littérature se confond avec celle des lettres de France. Si des joyaux comme la chante-fable d'Aucassin et de Nicolette, comme le chant épique du Chevalier au Cygne, comme le Poème Moral et les Vers del Juise, se localisent dès le Moyen-Age dans nos provinces, si dès les XIVe et XVe siècles notre université de Louvain contribue au vaste labeur de préparation de la Renaissance, si des Jean Lemaire, des Louis des Masures, des Sylvain de Flandre, des Philippe de Marnix de Sainte-Aldegonde illustrent notre XVIe siècle, ce n'est guère qu'à partir de la seconde moitié du XIXe siècle que nos auteurs affirmèrent des caractéristiques patriales distinctes.

André van Hasselt, poète romantique, Octave Pirmez, philosophe sentimental, Émile de Laveleye, économiste puissant, participèrent avec Charles De Coster au travail précurseur du mouvement littéraire de ces dernières années.

L'oeuvre de Charles De Coster, peu connue en dehors d'un cercle international d'intellectuels, n'a cessé d'exercer sur les jeunes auteurs de notre pays une influence prépondérante. Elle représente une heureuse tentative de réaction contre l'académisme et elle mêle à des volontés historiques la joyeuse humeur des Breughel, des Jan Steen, des Brakenburgh, des Teniers, et autres maîtres de la peinture flamande. Cette oeuvre c'est, en ordre principal, la *Légende et les Aventures héroïques joyeuses et glorieuses d'Ulenspiegel et de Lamme Goedzak aux pays de Flandres et ailleurs*. Il y est question de la lutte entreprise au XVIe siècle par les gueux contre Philippe II et son fameux duc d'Albe. Thyl Ulenspiegel est mêlé à ce drame pour l'indépendance et la liberté de conscience. Espiègle, ce héros berne les grands, prend les ordres au pied de la lettre ou à rebours, avec une apparence de niaiserie. Fils d'un charbonnier, brûlé sur un bûcher, il vagabonda, exilé de son village; ici, vendant sous le nom de "graines prophétiques" des crottin de cheval mis en sachet, là, se disant peintre et montrant un mur nu, tableau, disait-il, où seuls les laids ne verraient rien que le mur blanc; ailleurs, prétendant être médecin il guérissait tout un hôpital en annonçant: "A partir de demain, chaque jour, un malade sera brûlé vif!"; plus loin, bedeau du temple de Saint Martin dont la statue est victime d'un accident il obligea le sonneur Pompilius à la remplacer durant la procession, cependant qu'il a eu soin de répandre sur tous les vêtements des prêtres et du faux saint du poil à gratter; une autre fois, comprenant qu'on exploite la faculté de Saint Remacle de guérir les bossus, il simula une parfaite réparation d'une feinte gibbosité quitte à se faire rétribuer pour cette bonne volonté.

Thyl c'est le Gargantua, le Figaro, le Gil Blas, de notre littérature. Il mêle au fantastique flamand des Jérôme Bosch et des Breughel, ce splendide merveilleux épique des petits héros vainqueurs des grands, des faibles maîtres des forts, des Cendrillon, des Petit Poucet, des Jean Sans Peur. Thyl luttait contre l'Espagne et Thyl lutta contre les Germains.

Au chant de liberté de l'alouette—oiseau de Gaule—au cri guerrier du coq, il a

> Mis vivre sur son drapeau
> Vivre toujours à la lumière
> De cuir est sa peau première
> D'acier sa seconde peau.

L'exaltateur de Charles De Coster et de ce Thyl Ulenspiegel dont la légende, traduite dans toutes les langues, est comme la bible de beaucoup d'entre nous, fut le bon et généreux Camille Lemonnier.

A l'instar de De Coster, ce romancier prétendit être de "chez lui" et "vivre la vie des gens de chez lui." Son talent essentiellement abondant s'est allié à son tempérament de terrien conscient et d'instinctif fécond et s'il y a eu en lui deux écrivains, le lyrique, l'évocateur parfois réaliste, et le tendre, le subtil, le pénétrant, c'est qu'en lui s'unissent comme chez

tant de nos peintres le mysticisme et la sensualité du caractère flamand.

Il se plaisait aux plantureuses matérialités, aux évocations plastiques Il a traité d'abord des thèmes essentiellement locaux dans lesquels on retrouve les traits permanents et séculaires de la race des héros qui sont comme la personification de l'instinct septentrional.

C'est un peintre, un descriptif: *Un Mort, Un Mâle, les Noëls flamands, Le petit homme de Dieu, Le Vent dans les moulins, Au coeur frais de la Forêt* le montrent attentif à construire des types qui sont bâtis à chaux et à sable, à peindre des paysages, des vergers, des jardins, des cours de ferme, des forêts, tandis que dans son livre *La Belgique* toute la nature de notre petit pays est exaltée avec ferveur.

L'influence de Lemonnier dut être considérable. Jeunes nous allions demander au maître, déjà vieux mais toujours vaillant et enthousiaste, des leçons de persévérance Les hommes de 1880 trouvèrent en lui mieux qu'un exemple et ne le sacrèrent-ils pas, un soir de banquet, "patriarche des lettres belges?"

Cela se passait au temps de *la Jeune Belgique*, mira uleuse aventure qu'a si merveilleusement 1 contée notre ami Oscar Thiry, grand trépassé de 1917, avant que la guerre ne lui eût retiré la richesse de son cerveau.

La revue *la Jeune Belgique*, de 1881 à 1895 groupa autour d'elle les Émile Verhaeren, les Georges Eekhoud, les Maurice Maeterlinck, les Albert Nockel, les Albert Giraud, et tous ceux qui, depuis, se firent un nom dans la carrière littéraire.

Maurice Maeterlinck débuta par un recueil de chansons symboliques *Les Serres Chaudes* où le sens du mystère, le problème du devenir humain forment la trame du rythme:

Et s'il revenait un jour
Que faut-il lui dire?
—Dites-lui qu'on l'attendit
Jusqu'à s'en mourir . . .

Et s'il m'interroge encore
Sans me reconnaître?
—Parlez-lui comme une soeur,
Il souffre peut-être . . .

Et s'il demande où vous êtes,
Que faut-il lui répondre?
—Donnez-lui mon anneau d'or
Sans rien lui répondre . . .

Et s'il veut savoir pourquoi
La salle est déserte?
—Montrez-lui la lampe éteinte
Et la porte ouverte . . .

Et s'il m'interroge alors
Sur la dernière heure?
—Dites-lui que j'ai souri
De peur qu'il ne pleure . . .

Quelques drames, puis une série de traités, *Le Trésor des Humbles, La Sagesse et la Destinée, Le Temple enseveli, La Vie des Abeilles, Le Double Jardin, La Mort, L'Intelligence des Fleurs, La Vie des Termites, Le Grand Secret* et *La Grande Féerie* ont développé, selon une courbe des plus harmonieuses, ses principes philosophiques.

Maeterlinck est un mystique à condition d'admettre que le mysticisme ne soit que la recherche de l'inconnu. Après avoir constaté que l'âme seule communie avec Dieu, que l'être humain doit se soumettre au malheur tant que la sagesse ne lui permet de terrasser la fatalité, continuant le thème de ses pièces où l'idée de la mort et de l'au-delà accentuent le mystère, il enseigne la connaissance de la vie, la victoire sur l'aveugle passion et le dévouement à l'action.

Par là, il est bien de sa race flamande et, dans le long dialogue qu'il poursuit avec Dieu, son style nous révélera continuellement, comme ces ingénieuses transpositions qu'on découvre dans la Bible, des "représentations psychiques", des "images accumulées" qui sont propres au tempérament de nos artistes. Il s'écria:

"les meutes de mes songes"
"les cerfs blancs des mensonges"
"l'écho des odeurs suaves."

Comme Émile Verhaeren parlera:

"des chiens du vent mordant l'écho"
"des loques de ses jours"
"du vertical palais d'orgueil de son cerveau"
"des ongles du bruit griffant le silence"

Mais Verhaeren emploie volontiers des néologismes et des tournures de phrases qui, parfois, firent parler de son outil barbare et sauvage

Si son théâtre peut se classer à part dans son oeuvre, notons que *Le Cloître* peint un fils qui a tué son père, que *Philippe II*, féroce

hypocrite, étouffa l'âme maladive de son fils Carlos, que *Hélène de Sparte* nous montre l'héroïne de la guerre de Troie, lasse d'agitation, de succès, d'amour et qui, ramenée au foyer par Ménélas, fuit les convoitises de son frère et d'Electra pour retrouver dans la forêt les faunes, les naïades et les bacchantes, si bien qu'elle se réfugie dans la mort.

L'ensemble des poèmes de Verhaeren peut se diviser en six tryptiques. Le premier *Les Flamandes, Les Moines, Toute la Flandre*—nous montre le flamand truculent et déscriptif, frère de Rubens, de Craesbeke, de Brauwer, éperdûment épris de sa Flandre natale, de ses héros, de ses grands maîtres, de ses fastes historiques, de ses légendes.

Les Soirs, Les Débâcles, Les Flambeaux Noirs, deuxième tryptique, nous rappellent l'époque où la maladie déformait moralement le poète au point d'en faire un Rembrandt halluciné.

Puis viennent *Les Villages Illusoires* où sont évoqués les humbles artisans des petites localités rurales avec leur valeur symbolique, *Les Campagnes hallucinées*, où l'observateur s'alarme de la dépopulation des champs en faveur des villes, *Les Villes Tentaculaires* qui distillent les mauvais instincts et dans le décor des bourses, des théâtres, des cathédrales et des gares se profile

"La noire immensité des usines rectangulaires"

Le quatrième tryptique est formé de *Les Visages de la Vie, Les Forces tumultueuses, La Multiple Splendeur*, il exalte la force, la vigueur, la puissance, l'action, l'énergie et le paroxysme:

"Toute la vie est dans l'essor—"
"Le rêve ancien se meurt et le nouveau se forge—"
"Admirez-vous les uns les autres—"
"Nous apportons ivres du monde et de nous mêmes
Des coeurs d'hommes nouveaux dans le vieil univers."

Le cinquième tryptique, hélas, s'interrompit tragiquement, car le recueil *A la vie qui s'éloigne* ne fut pas écrit. Nous n'avons que *Les Rythmes Souverains* et *Les Flammes Hautes*, où le poète chante un hymne sans fin à l'énergie morale, à l'enthousiasme et à la vie.

Les Heures Claires, Les Heures d'après-midi et *Les Heures du Soir*, enfin, nous donnent la 6me tryptique, celui de la tendresse amoureuse et du bonheur simple.

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Maître du lyrisme belge, Émile Verhaeren éclipse un peu la gloire de Georges Rodenbach, l'évocateur de *Bruges-la-Morte*, ce roman où la psychologie du héros s'apparie à l'âme de la ville, et le poète du *Règne du Silence;* Albert Mockel, plus symboliste, plus particulier, garde ses admirateurs dans l'élite franco-belge. Albert Giraud, plus parnassien, plus pur, chercha dans les Temps révolus de quoi se consoler des petitesses et des bassesses de notre époque; Fernand Séverin s'abandonne à des méditations intérieures et ne s'intéresse qu'à la vie et au mystère; quant à Charles Van Lerberghe, après les *Entrevisions* il donna cet admirable recueil de *la Chanson d'Eve*, chant ou légende éternelle de la femme qui s'éveille de l'innocence à l'amour, à l'ivresse de comprendre et à la tristesse de savoir. Le poète peuple l'atmosphère des gracieux fantômes de ses songes. Son art transfigure et métamorphose sans effort et avec ce dédain de l'histoire qui fut cher à nos primitifs Van Eyck et Memlinck, il grandit le thème du premier péché jusqu'au vaste problème de la destinée humaine.

Une aube pâle emplit le ciel triste. Le Rêve
Comme un grand voile d'or de la terre se lève!

Avec l'âme des roses d'hier
Lentement montent dans les airs,
Comme des ailes étendues,
Comme des pieds nus et très doux,
Qui se séparent de la terre
Dans le grand silence à genoux.

L'âme chantante d'Eve expire,
Elle s'éteint dans la clarté;
Elle retourne en un sourire
A l'univers qu'elle a chanté.

Elle redevient l'âme obscure
Qui rêve, la voix qui murmure
Le frisson des choses, le souffle flottant
Sur les eaux et sur les plaines
Parmi les roses et dans l'haleine
Divine du printemps.

En de vagues accords où se mêlent
Des battements d'ailes,
Des sons d'étoiles,

Des chutes de fleurs,
En l'universelle rumeur
Elle se fond doucement, et s'achève
La chanson d'Eve.

L'art de Charles Van Lerberghe fait songer au mysticisme spécial des préraphaélites anglais et, depuis, n'a guère été surpassé que par celui, peut-être, de Georges Marlow dans "*Hélène*."

Notons-le une fois pour toutes. Il y a au fond de tout poète belge, un mystique et un peintre. Mais Max Elskamp, par son ingénuité et sa naïveté est plus près du goût populaire et du mysticisme folklorique du peuple flamand. Son art est concentré et psalmodie comme les litanies. Sa phrase et sa syntaxe sont contournées car il entend suggérer l'inexprimable. Poète emblématique d'Anvers, il s'est fait une Béatrice de la Vierge, mais il introduit dans son oeuvre toutes les madones et tous les anges des peintres du Nord et du Midi. Son oeuvre est d'un caractère unique:

Ils sont venus, ils sont venus
Naïvement nus et goulus
De raisins de verre et de cierges,
Sur les bras longs des Saintes Vierges,
Les dimanches: sonnez matines,
Frère Jacques, en mes doctrines.
Or c'en est fini des semaines
Où dans l'eau, mains rouges, l'on peine,
Il fait chaude joie dans le coeur
Et les arbres chantent en choeur,
Puis se taisent et font silence
Avec un faux air d'innocence.

Car ils sont venus les dimanches
Rêvés tout au long des nuits blanches.

Et par la ville les enfants,
Chanteurs de paysages blancs,
Font les oiseaux et s'inquiètent
Que si matin il fasse fête,
Tandis que de messes en quête,
Les vieilles gens perdent la tête.
Or, dans les rues et les ruelles,
Où sonnent fraîches les chapelles,
Les femmes en robes nouvelles
S'éplorent de se trouver belles,

Frère Jacques, sonnez matines
A leurs douces villes félines.

(*La suite dans notre prochain numéro*)

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H. G. Wells' *Outline of History* has been published in Italy under the title of *Breve storia del Mondo* (Bari, Laterza, 1930. 20 lire).

The fifth, revised and enlarged edition of Enrico Ferri's *Sociologia criminale*, edited with notes by Arturo Santoro, is published in two octavo volumes, Torino, Utet, 1929-1930, 100 lire. In this connection, it is of interest to go back and read Papini's annihilating essay on Ferri, in the *24 Cervelli*.

An enterprising lawyer of Turin, one Signor Paolo Cattaneo, has just published a translation of Longfellow's *Evangeline*, in Italian verse, "preceded by a brief essay on American civilization." His essay on American civilization he translates into English, and both the Evangeline in Italian garb and the translator's own excursus have provided the reviewers with no little amusement. (Torino. Paravia.)

Olive Murray Chapman furnishes the water-colors and photographs to illustrate her lively account of a journey of several hundred miles *Across Iceland* (New York, Dodd, Mead).

The terrible exploits of that fiend incarnate Gilles de Rais, contemporary of Joan of Arc, have tempted several French biographers. There is now a life of him in English, *The Black Baron* by Tennille Dix (Indianapolis, Bobbs-Merrill).

Professor Federico Olivero publishes an *Introduction to Thomas Hardy* (Turin, Fratelli Bocca), which English critics find not always accurate, but always stimulating.

The Manchester University Press prints Marjorie Bowden's *Tennyson in France*.

Georges Sylvester Viereck has recorded the history of uncandid propaganda in this country during the war period, in *Spreading Germs of Hate* (Liveright), with a foreword by Colonel E. M. House. The same author has published recently with Macaulay, New York, a sheaf of *Glimpses of the Great*, with anecdotes of Einstein, Voronoff, Henri Barbusse, Mussolini, Clemenceau, George Bernard Shaw, and several others.

Katherine Anthony writes for the North American Review an appreciation of the one woman ambassador in the world, Alexandra Kollontay, representative of the U. S. S. R. to Norway.

THE EUROPEAN CARAVAN---WHITHER?

By SAMUEL PUTNAM

FOR a year past, I have engaged in putting into final form for a New York publisher* a *European Caravan*, an anthology that would be a document of the after-War decade, roughly speaking, in literature. The last year has been devoted chiefly to editing, winnowing out, polishing of translations, etc., but my own actual work on the task practically coincides with the period covered, 1918 to 1930.

I suppose it was because I myself am at once of the postbellum generation and somewhat continental-minded that I was drawn into the thing. I began with Cocteau and Apollinaire, and went on to make the acquaintance of Ramón Gómez de la Serna in Spain, Orio Vergani in Italy, Hasenclever in Germany, the Dadaists, the Surréalistes, etc., etc. It seemed to me that these men and movements were expressive of something that was in myself, and which must have been in other young Americans, but which America appeared to be unconscious of and unable to satisfy. She had come out too unscathed from the struggle; she had not suffered enough. But youth likes to suffer, needs to suffer; and these young fellows on the other side had something, it seemed to me, that the youth of America needed; I was sure, at any rate, that I needed it. And so, I was led to follow the "cirque intime" of the Cocteaus, the De la Sernas and the Verganis, the revolt of the Hasenclevers, the wordy revolutions of Dadaists and Surréalistes. I took a dive into the Freudian-Bergsonian stream and watched the "revolution of the word." I read everything from *Le Potomak*, *Le Poète Assassiné* and *Les Mots en Liberté Futuristes* to Aragon's *Traité du Style* and the latest number of *La Révolution Surréaliste*. I became a collector of weird little obscure *Cahiers* and manifestoes. I went in for the thing as some men do for golf. And out of it all has emerged the *Caravan*, for which I have persuaded a publisher to assume the responsibility. For I still count on those other young Americans like myself. I believe there are a number of them, and that many of them are to be found in American colleges. As to what they are going to think of the *Caravan* when they see it, that is the most interesting question of all to me.

If such an anthology does nothing else, it should succeed in showing that there is something more than the Atlantic between the United States and Europe. One of the most interesting and significant phases of the young European scene, by way of example, is the conflict of generations, what is known in Germany as the "revolt of the sons," and which possibly may be said to have started there with the performance of Hasenclever's *Der Sohn*, in 1916. Now, this alignment of generations, so deeply rooted in France, and which, since the War, has become more or less of a continental manifestation, is a thing that is practically unknown in America and exceedingly difficult for an American, not immersed in the European mode of thought, to understand. Yet we need to understand it, if we are to understand even so much of the real and not the mere publicized youth of Europe as the American publisher may see fit to serve us in translation.

Another very important attitude, in France and elsewhere, is the feeling for the "acte gratuit," such an action as Gide's character performs, in the *Caves du Vatican*, in pushing another person off a moving train, for the sole purpose thereby of asserting his own individuality. This is even more incomprehensible to America than the conflict of generations. Nevertheless, it lies at the back of many of the "movements" in literature and in life.

These are but two examples, but important ones. There is also the young European's

*Brewer and Warren.

attitude toward suicide, such a suicide as that of the Surréaliste, Jacques Rigaut, of about a year ago. There is a difference here from our collegiate suicides, as well as from the pure philosophic suicide of a Michelstaedter as described by Papini. The "jeune européen" of today is romantic, rather than philosophic. That, in truth, is what ails him. The World War seems to have had much the same effect as the Napoleonic campaigns; it has induced a new Romanticism, which may be traced, attitude for attitude, gesture for gesture, platitude for platitude, back to its early-nineteenth century prototype. In other words, the War would appear to have set literature back a hundred years, so far as the young are concerned. The young writer of today, who disdains to refer to himself any longer as of the "*avant-garde*," is vaguely revolutionary, categorically pessimistic. "As though there were any reasons," exclaims Aragon, "to go on living!" And we hear the Surréalistes themselves describing the ideal Surréaliste act as rushing into the street, a revolver in each hand, and firing at random into the crowd.

This, in a few broad strokes, is the picture. There is, needless to state, a difference in countries. The conflict of generations, while existent in Italy, is not so pronounced there as in France, and in Spain, which has not suffered save indirectly from the War, it means something different still. In England, there is a rather painful blank where the young generation ought to be; such British vitality as there is may be looked for in Ireland, which has thrown up the mountainous Joyce to affect all literatures. In Germany, the alignments have a political and frequently a social-revolutionary tinge. In Russia—but that is another story.

One tendency that does emerge is toward a certain Europeanism of thought. This, in spite of Fascism, is evident in Italy in the work of such writers as Consiglio, Franchi and others. In Spain, it is evident in the preoccupations of such critics as Ortega y Gasset, Eugenio d'Ors and their kind, who, as opposed to Unamuno and his generation, that generation which came in with the renaissance of '98, are less concerned with being Spanish than they are with being European.

The War, it is clear, has altered something more than the terrestrial map. But assuming that the young writer becomes a European, is that new European to go on with the doctrine of the revolver and the crowd? Is he, in other words, to go on being a belated Romantic, even though his romanticism may not be of precisely the same brand as that of Lord Byron or De Musset? Or is the backward swing of the pendulum to be stopped? There are new forces in the air, and it may be that the year 1930 marks a close and a new beginning.—*Paris.*

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The well known Madame Halidé Edib depicts the new Turkey in the volume *Turkey Faces West*, issued by the Yale University Press.

William C. White, who has lived for three years in Russia, contributes to Scribner's a spirited defense of Russian morality, in the form of an article called *Moscow Morals*. This is one of a series of essays on Russia which Mr. White expects to publish with Scribner's in book form.

The leading article in the South Atlantic Quarterly (Durham, North Carolina) for July is an appraisal of the situation of our neighboring republic, called *Mexico, An Analysis and a Constructive Suggestion*, by Professor Eugene E. Rovillain of the University of Michigan. Professor Rovillain is an admirer of Profirio Díaz, and is distrustful of too much individual liberty in Mexico at present.

Professor James B. Tharp of Ohio State University prints in the Sewanee Review (Sewanee, Tennessee) a meaty record of *The Fantastic Short Story in France.*

Dr. Thomas Bodkin, director of the Dublin National Gallery, discussing Nicolas Poussin in the magazine *Studies*, Dublin, ranks him and states that the French in general rank him, as the greatest of French painters.

Germany's first talkie was *Der Blaue Engel*, an adaptation of Heinrich Mann's novel *Professor Unrat*. Emil Jannings was the star.

P. Mansell Jones' *Tradition and Barbarism* (London, Faber & Faber) is a survey of the anti-Romantic movement in France.

From André Gide's *Montaigne* (English translation published by the Blackamore Press, London): "I was a Platonist on that side before ever I knew there had been a Plato in the world," says Montaigne. I was a Montaignean before I knew there had been a Montaigne.

Dr. William Rose, the eminent British German scholar, has made a new translation of Goethe's *Werther* (London, Scholartis Press).

RUSSIAN PEASANT LITERATURE

By A. REVIAKIN

THE general creative growth of proletarian literature is beyond doubt. The movement toward realism proclaimed by the proletarian writers is becoming more and more a fact (and factor) of contemporary Soviet literature. We have all the signs indicating the beginning of the process of formation of a proletarian literary style. The problem of the living man, psychological analysis, the critical study of the classics—those masters of the literary art of the past—the knotty questions upon whose solution proletarian literary thought was concentrated, have been exhausted, and fused together with many other questions have given rise to the foremost problem of working out a materialist literary method.

The new man of the revolutionary epoch is the big subject of proletarian literature. The proletarian writers are seeking for new forms of portraying the new people, of personifying them.

The further growth and real flourishing of proletarian literature is ensured by the general outlook of reconstruction, by the increasing elements of Socialist economy, and is stimulated by critical study of the greatest works of the literary art of the past.

The peasant literature represents at the present time an organized mass current, around which all the progressive writers of the village are consolidating. It is beginning to furnish works which are most vivid in a literary sense, and socially agitating, which "infect" the contemporary Soviet reader.

To write about "peasant" literature at present means, first of all, to write about the literature of the labouring peasantry.

II

For the first time in history the labouring peasantry are being given an opportunity to manifest their talents in all branches of art, without any limitations.

The labouring peasantry, who with enormous difficulties contributed to literature their rare representatives who on account of the lack of requisite conditions, insufficient culture, censorship, criticism, which either ignored or mistreated and terrorized them, perished for the most part in obscurity somewhere in the back alleys of literature, are now creating a literary mass movement, their own literature.

The peasant literature, as well as the proletarian, several years after the Revolution in 1917, produced a number of very promising masters of the literary art. Its growth has been particularly manifest during the last few years. The names of A. Tveriak, P. Zamoisky, A. Dorogoichenko, M. Karpov, F. Panferov, M. Sholokhov, A. Demidov, A. Pestukhin and a number of other writers have become known to a wide circle of readers in recent years.

The peasant literature represents a gallery of peasant portraits. There are the hesitating heroes in the works of Sholokhov, who are seeking their way in life, who reflect the life of the socially progressive middle-class peasants; there are the stubborn persistent heroes of A. Dorogoichenko, P. Zamoisky, M. Karpov, F. Panferov, N. Brikyn, who represent the sentiments of the poor peasants and farm labourers, or the heroes of A. Tveriak, who are the representatives of the déclassé elements of the village.

The most characteristic type in the peasant literature found in modified forms in various works is that of an active reformer of life, a fighter for new forms.

The former military commander Sergius Medvedev, together with the poor and middle-class peasants, organizes a cooperative, sets up a local branch of the Communist League of Youth, enlists teachers in the cultural and educational work and carries on a campaign for the nationalization of the flour-mill of a rich peasant (M. Karpov's *Fifth Love*). In A. Dorogoichenko's novel *Big Kamenka* a group of poor peasants build a factory of mineral fertilizers, restore the saw-mill and start the construction of a flour-mill. Zikov,

the hero of I. Nikitin's novel *Deviation*, builds up an experimental agricultural farm. Ognev, the hero of F. Panferov's novel *Logs*, organizes an agricultural commune.

Anton Kukushkin (*Out of Touch*), Makar Kuklin (*Calico*), Vladimir and Andrei Konichev (*Redistribution*), the heroes of A. Tveriak, give all their energies to public affairs, believing that social life is above the personal, the individual. "I cannot live without serving the muzhik and the proletarian," says Vladimir Konychev to his wife.

Gregory Melekhov (in M. Sholokhov's *Quiet Don*), after painful hesitation, sides with the Red Army, which carries the banner of a new life, and fights within its ranks.

This inner meaning of the central types of the peasant literature will become clearer if we remember the obstacles and difficulties which lie in the very conditions surrounding them, as well as within themselves.

The external difficulties consist in that they have to overcome ignorance, backwardness, superstition, which remained as a legacy from the past within their own group; it is necessary to reconstruct the economic community in the absence of sufficient technical and other means while surrounded by a still strong enemy, who hates and vigorously opposes the change of the old forms of life—the village "kulaks."

The progressive representative of the contemporary village, who is the central figure in the peasant literature, has also to overcome his own personal defects and internal contradictions. Stepan, the hero of P. Zamoisky's novel *Bast Shoes*, could not overcome the proprietary feeling towards his wife, and is almost lost to society as a public worker and as an individual. The talented, energetic, sincere Kolia, a member of the Communist league of Youth, the hero of Ivan Nikitin's novel *Rascals*, under the influence of representatives of capitalist elements, becomes a "bootlegger" and a desperate rowdy, a terror, not only to his own village, but to the nearby villages as well. Anton Kukushkin, under the influence of individualistic tendencies, not awaiting the decisions of State bodies, incites a riot against the lessee of a Soviet estate, the "kulak" Ivan Filippov, who is hated by the entire village community, and perishes himself together with the burning estate, which is public property.

The personal drama is more fully developed in M. Sholokhov's *Quiet Don* and in F. Panferov's *Logs*. Gregory Melekhov (*Quiet Don*) only after a long period of painful doubts and hesitations begins to establish himself as a representative of the new forms of public life.

In F. Panferov's novel *Logs*, Kirka Zhdarkin, a Red Commander, a hero of the civil war, upon his return to the village, undertakes with the enthusiasm and energy of a fighter to rehabilitate his farm. He takes a poor marshy parcel of land, and having cleared it of stumps, turns it into a fertile field. Suffering great privations and working extremely hard, he enlarges his possessions and, without realizing it, becomes a greedy proprietor. But Kirka Zhdarkin has not been a Red Commander and valiant fighter in the years of the decisive class battles in vain. He becomes conscious of the fact that he followed the wrong path, in building up a private estate. After a long and painful moral struggle and disappointment he finds his real Socialist path.

III

In recent years peasant literature has produced a number of significant works. The following authors and their works have become widely known: A. Novikov-Priboy *Under-Watermen* (Submarines), *The Sea-Calls;* A. Dorogoichenko *Stepanovna, Big Kamenka;* F. Beresovsky *Open Steppes, Crossroads;* A. Tveriak *Out of Touch, Galochka, Redistribution;* M. Karpov *April Thaws, Fifth Love;* Zavadovsky *Feed;* I. Loginov-Lesniak *Steppe Droves, Wild Field, Love Order;* M. Gromov *Crosses;* A. Demidov *Ivan's Life, Tornado;* P. Dorokhov *Kolchak's Rule;* A. Zavalishin *First Pancake;* I. Doronin *Tractor Plowman, My Wife's Wedding;* P. Yarovoy *Red Ring, First Song, Engineer Dalmatov;* M. Isakovsky *Wires in Straw;* N. Brikin *Men of Life*, etc.

In its early stage the peasant literature dealt with a narrow circle of types and subjects—the civil war, the red army soldier on leave, the village correspondent, women, the commune, etc., but later its field widened considerably. We now have elaborately painted pictures of the village after the October Revolution and even before it, *Ivan's Life* by A. Demidov, *Big Kamenka* by A. Dorogoichenko, *Quiet Don* by M. Sholokhov, *Crosses* by M. Gromov.

The year 1928-29 gave us such works as *Quiet Don* by M. Sholokhov, *Logs* by F. Panferov, *Twigs* and *Bast Shoes* by P. Zamoisky,

Fairy Tales by I. Batrak, *Salt Font* by Novikov-Priboy, *Woman's Path* by Beresovsky, *Lasses* by N. Kochin, *Two Destinies* by A. Tveriak, *Village Yekaterininskoye* by A. Demidov, *Taibola* by A. Zuev and a long list of other valuable literary productions.

Peasant poetry and drama have also contributed their share of valuable works. In 1922 the following poetic works appeared: *Tundra* by Pestukhin, *Songs*, *Poppy Bloom* by Mikhail Artamanov, collected works of L. Melkovskaya, Chernishev and of the provincial poets M. Isakovsky, G. Doronin and others.

The following playwrights have been very successful: D. Chizhevsky (*His Majesty Trifon* in the Little Theatre, *Golgotha* in the Theatre of the Revolution, and other plays); M. Shimkevich (*Yezhovka* in the Theatre of the Revolution, *Ice-Floe* to be performed at the Little Theatre), and particularly A. Zavalishin, one of whose plays, *Party Card*, is being rehearsed by the Theatre of the Revolution and another (*Private Affair*) serves as a libretto for a peasant opera which is being written by the composer Shishov (author of the opera *The Master Wig Maker*).

Among the peasant poets I. Doronin is best known to the reading public, but there are a number of very promising young talents.

The All-Russian Society of Peasant Writers, which is the organizational centre of the great majority of peasant writers, has done much in the last few years to unite the scattered literary organizations of peasant writers, to publish their own magazine (*Soviet Land*) as well as new books and libraries of peasant literature (*Molodaya Guardia*, *Moskovsky Rabochy*, *Zif* and other Publishing Houses) and has established a special literary bureau, which has been carrying on educational work (the publication of all kinds of literary information and instruction, etc.).

The peasant literature has developed and matured. It is taking its rightful place among contemporary literature and has a great futuro. It trends towards a union with the literature of the working class and the mutual creation of a united Socialist literature.—*Moscow.*

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The Oxford University Press puts out H. G. Meek's *Johann Faust: The Man and the Myth*, which studies the Faust legend, starting from the historical facts available concerning the vagrant scholar Georg Sabel, of the German Renaissance period, who assumed the nickname Faustus (the lucky one).

The article *The Influence of Fascism on Italian Youth*, in the Calcutta Review, discusses the operation of the society called "Opera Nazionale Balilla" for training the rising generation in the doctrines on which the Italian government believes the future of Italy to depend.

Ellery Sedgwick is contributing to The Atlantic Monthly a series of articles on life and travel in Japan.

Number 4940 of *Tauchnitz-Edition* is Upton Sinclair's *Mountain City*.

Copies of *Rules for Spelling of Foreign Geographical Names for Official Use in the United States of America* may be secured by addressing a request to Dr. Helen M. Strong, chief, Geographic Section, Division of Statistical Research, Department of Commerce, Washington.

The committee—Dr. Strong and Mr. S. W. Boggs—which drew up the rules for spelling is also at work on a list of foreign names, which will be sent on request when it is completed in a few months.

The 700th anniversary of the birth of Walther von der Vogelweide was celebrated at Würzburg, May 10 and 11.

Roland Dorgelès' *Les croix de bois*, recently translated into German by Tony Keller and Ehrhard Wittek, has had a very successful sale, some 20,000 copies being sold in a few weeks.

105 authors submitted works for the annual *Jugendpreis Deutscher Erzähler* of 10,000 marks given by the Deutsche Buch-Gemeinschaft, which was won by Anton Gabele with his novel *Im Schatten des Schicksals*.

The publication of new works of all kinds fell off somewhat in Germany in 1929: 22,951 to 22,164 from 1928. Belles lettres fell decidedly from 3597 to 3300.

Reprints have fallen tremendously since 1920 in Germany: 8,715 in 1920 to 4,838 in 1929, which points to the transience of post bellum books.

In the convent at St. Gall, 1000 years ago, the Benedictine monk Ekkard wrote the *Walthari-Lied*.

Under Herriot's leadership a committee has been formed in Paris to raise funds for a monument to Heinrich Heine in Düsseldorf.

A monument to Klabund was recently erected in Crossen a. d. Oder.

A NEW SPIRIT IN GERMAN LITERATURE

By HENRIETTA B. VON KLENZE

THE birth pangs of a new spirit are manifesting themselves unmistakably in the works that are dropping from the German presses. A religious spirit, but in a totally new sense. "Cosmic religion" some one has called it. A combination of ultra-naturalism—that shrinks from no utter depths of degradation—and the unbroken consciousness of the innately divine in man—perhaps not in every man, but in some apparently hopeless specimens. "Creatures that might be Gods" one might paraphrase Chekhov's significant title. *Berlin, Alexanderplatz* is the characterizing title of a recent novel by Alfred Döblin (S. Fischer, Berlin, 1929) with the subtitle *Die Geschichte vom Franz Biberkopf*. Alexanderplatz is the vortex of the underground world of Berlin, of its tenderloin district. Thieves, fences, prostitutes, "bulls", schupos (Berlin's "finest") people the stage. Franz Biberkopf, the "hero", belongs here. He is freshly dismissed from prison where he served his term for accidently killing in a drunken jealous rage his mistress from whose earnings he had in part lived. He has been a pimp and a thief and he will be again. He is a sturdy, red-headed bruiser, considerably given to drink, and apparently very far removed from any introspective selfexamination or any possibility of conversion to a higher life. And it is out of this unpromising material that the cosmic good is evolved.

No outer force works upon him. It is the spirit of this new religious movement to be totally free not only from all dogmatism but from all traditional forms of "conversion" or "conviction of sin". It is life working upon the spirit of man—a realization of the individual's responsibility to his own inner consciousness of life and its meaning. That this consciousness is not inherent in everyone—not yet, at least—is shown in such characters as Biberkopf's antagonist Reinhold. Reinhold hates Biberkopf as Hagen hated Siegfried, as the children of darkness hate the children of light. But even he cannot seduce him. For despite all his vices, Biberkopf has from the start something sturdily fine in him, something that prevents his perpetrating any deed of real meanness. He will not betray even Reinhold who has done him the worst injuries, has tried to murder him, has succeeded in maiming him for life and has murdered Mieze, Biberkopf's devoted little mistress and has then done his best to incriminate Biberkopf himself. But the real dramatic struggle does not lie in the outward conflict between Franz and Reinhold. It lies within Franz himself. In his efforts to escape from himself. Like most of us he hates to face himself, to visualize himself clearly. He flees to drink, to crime, even to "decency", i.e., any mode of life that keeps you out of jail. At last, he even flees to death. After the murder of Mieze, the revelation of Reinhold's treachery and baseness—he had considered him his friend—and his own arrest for the crime, he gives up in despair and—since no other mode of death seems available—tries starvation. He almost succeeds, and then the sturdiness of his nature asserts itself. He feels ashamed, summons courage to face that worst enigma of life—himself—and comes off a victor. Outwardly it is a very undramatic and unsensational victory. He leaves the prison—almost a repetition of the first scene in the novel, but now he neither cringes nor shouts as he had done then. He walks back, sober and upright. He obtains a small job, seeks no excitements, but one feels that he has found himself.

The style is as "cosmic" as the thought. The jargon of the district is maintained even outside the dialog. But passages of great beauty are—not inorganically—interspersed. Such is the dialog of the two angels—Sarug and Teah—who accompany him on his Golgotha after the discovery of Mieze's body and wonder whether he, like many

others, will now steal out of life, having tasted its depth and being too tired to go on, or will he be one of the few that knowing life and its deepest terrors will dare to face more of it? Both the language and the implied ideas in this passage—as well as in the other headed "Es ist ein Schnitter, der heisst Tod" raise this "stream-of-consciousness" story of filth and crime and utmost vulgarity to a high spiritual plane.—*Munich.*

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In 1928 542 English and American works were translated into German while only 305 German works went into the English language. 288 books were translated into German from the French, 68 from the German into the French, in the same year, 1928. In 1929 English-American works up to 436 were translated into German as well as 225 French works into the same language. Soviet Russia translated the most German books, 428, in 1928, chiefly technical and medical works.

Mirko Jelusich and Franz Kranewitter have been awarded prizes for narrative and dramatic works respectively by the *Deutsch-Österreichische Schriftsteller-Genossenschaft.*

The Adelbert Stifter prize of the *Deutsche Gesellschaft der Wissenschaften und Künste für die tschechoslowakische Republik* has been awarded to Ernst Weiss for his *Boetius von Orlamünde.*

The *Wilhelm Busch-Gesellschaft*, formed in Wiedensahl, does not plan to publish works about Busch but will restrict its activities to restoring and subsidizing the Busch-Haus which is to be turned into a small Busch museum in 1932 in honor of the 100th anniversary of the author's birth.

The last of his family, Lieutenant-General Ludwig von Wildenbruch, retired, brother of Ernst von Wildenbruch, died at the age of 84, July 19, in Berlin. He was the sole surviving grandson of Prince Louis Ferdinand who fell at Saalfeld, October 10, 1806.

Friends of Otto Stoessl will subsidize an issue of his works in eight volumes to cost seven marks each and to appear two volumes each year.

A four volume edition of the selected works of Liliencron is to be issued by the *Deutsche Verlags-Anstalt* in Stuttgart.

Knut Hamsun's *August Weltumsegler*, novel, is being published by A. Langen in Munich.

Kösel & Pustet, Munich, are publishing Emperor Franz Josef's letters to his mother, 1839-1872.

Giuseppe Antonio Borgese's illuminating essay on *Il senso della letteratura italiana*, which appeared in the *Nuova Antologia* for January, 1930, has been published in reprint form. Signor Borgese's paper is a distinguished feat of criticism.

Princess Bibesco gossips about King Alfonso, the Prince of Wales, Grand Duke Cyril, Herbert Asquith and others, in her book called *Some Royalties and a Prime Minister* (English translation published by Appleton).

Georges Adam, Paris correspondent of the London Times, publishes a solid volume on *The Tiger; Georges Clemenceau* (New York, Harcourt, Brace).

Houghton Mifflin publish General Weygand's substantial study of *Turenne, Marshal of France.*

Karl Tschuppili's portrayal of the unlucky *Empress Elizabeth of Austria* is published in English by Brentano.

The English translation of Constantin Weyer's *The Half-Breeds*, a historical novel whose hero is the Canadian half-blood insurrectionist Louis Riel, and which won the Goncourt Prize in 1928, is sponsored by Macaulay, New York.

Colette's *Mitsou* (English edition published by Boni, New York) is a frank and in its unblushing way charming idyll of the love of a Parisian dancer for a military man.

The first full volume life of *Stresemann*, by Hugo Olden, has been Englished for E. P. Dutton, New York.

Macaulay announces a translation of Count Eduard von Keyserling's *The Man of God*, a simple, stark, depressing story of frustration.

Brewer and Warren publish the American translation of Jean Cocteau's *Enfants Terribles*, an uncanny record of an ugly manifestation of adolescence.

Giovanni Papini's understanding *Life of Saint Augustine* has been translated for Harcourt, Brace, New York.

The extraordinary love affair between the sixty-four-year-old Ernst Haeckel and young Franziska von Altenhausen is enshrined in a touching correspondence which is published in English by Harper's, New York.

Scribner's have an American edition of the essay collection *Art and Scholasticism*, by Jacques Maritain. The translation is by J. F. Scanlan.

BOOKS IN ITALIAN

● A. G. Bragaglia. *Il film sonoro.* Nuovi orizzonti della cinematografia. Milano. "Corbaccio". 1929. 8 lire.—A book on the talkies, by the director of the Teatro degli indipendenti, the Fascist-Futurist playhouse, and the apostle of a "theatric theatre." The book is a timely and critically competent one, but none too well arranged and somewhat repetitious. It contains much technical information on accoustics and similar subjects. The Italian invention of the phonograph, by Nicola Magnifico, in 1908, is significantly recalled. Bragaglia does not believe that the silent film is dead or even dying, but he contends that the latter is an independent art. Like Pirandello, he hopes that the talkies will avoid an imitation of stage comedy and melodrama The much discussed question of an Italian film renaissance is duly considered.—*Samuel Putnam.* Paris.

● . . . *Le Origini e lo Sviluppo del Fascismo* attraverso gli scritti e la parola del Duce e le deliberazioni del P. N. F. dall'intervento alla marcia su Roma. Roma. Libreria del Littorio. 15 lire.—A collection of the Prime Minister's journalistic writings, orders issued by the Fascist Party, and the statutes and regulations by which the Party is governed. The material is assembled in chronological sequence, and is divided into four sections: I —Intervention: Prelude to Fascism. II—Italian Fascists of Combat. III—The Mustering of Force. IV—The Revolution Triumphant. A most useful collection of original documentary material bearing upon the development of Italian Fascism.—*The Italian Literary Guide Service,* Anacapri, Italy.

● Lionello Fiume. *Un' Olanda fra due orari e ritorno via Bruges. Holland gezien tusschen twee treinen en een terugreis over Brugge. Testo italiano di Lionello Fiume, Hollandsche verstaling van Carla Simons.* Amsterdam. Boek en Kunsthandel "Dante Alighieri." 1930. 3.50 florins —This unsual volume, half Italian and half Dutch, may more properly be considered under an Italian heading, perhaps, seeing that the author is from the southern peninsula, though his theme and publisher are Dutch. The Italian text appears on one page with the Dutch translation on the opposite one. The book is a collection of impressionistic and aphoristic Holland travel sketches by the editor (with Armand Henneuse) of the exceeding popular *Anthologie de la poésie italienne contemporaine,* published in Paris a couple of years ago. M. Fiume is a resident of the Gallic capital. The volume under consideration has had something of a best-seller success in Holland. It is attractively gotten up and makes very diverting if rather fragmentary reading. Stylistically, it is impeccable.—*Samuel Putnam.* Paris.

● Vincenzo Gioberti. *Epistolario.* National Edition, edited by Giovanni Gentile and Gustavo Balsamo-Crivelli. Firenze. Vallecchi. 4 volumes. 30 lire per volume.—The last heir of the family of Vincenzo Gioberti bequeathed to the city of Turin the collected manuscripts and letters of his illustrious great-uncle, Vincenzo Gioberti (1801-1852). Publication of the material in book-form was delayed on account of certain provisions of the bequest. The letters are now in course of publication, under the supervision of a committee headed by Senator Giovanni Gentile. The work is being carried forward by the nation in conformity with a decree of July 16, 1925, which provided for this national edition of the collected letters.

The first four volumes contain letters written during the years of the author's life previous to December 31, 1843. It will be recalled that Gioberti was ordained as a priest in 1825, but soon befriended the liberal movement in Italy and as a consequence was driven into exile in 1833. But the highest ideal of his life was to fuse all his learning and energy into a work which should benefit his country, and this ideal he began to realize in the *Primato morale e civile degli Italiani* (1843). Oddly enough, in the letters under review there is little to be found which throws new light upon Gioberti's *Primato morale,* although this was one of the most influential of philosophical works which appeared immediately prior to the upheaval of

1848. Additional volumes of the series are promised for the near future.

Although little appears in this volume which is not already known, the editors have made a worthwhile contribution to Risorgimento literature by gathering together and satisfactorily arranging material which until now has rested in scattered and often inaccessible depositories.—*The Italian Literary Guide Service*. Anacapri, Italy.

●Raffaele Ciampini. *Napoleone visto dai contemporanei*. Torino. Bocci. 1929. 25 lire.—With critical spirit, and with that intuition which is the real source of good history, Sig. Ciampani has knitted together from contemporary sources a picture of the Corsican upstart, drawing upon the testimony of contemporary friend and foe alike.

In his short introduction, the author indicates what he considers to be the chief sources for such a study; and he then proceeds to the selection of the works of five writers whose writings, in his estimation, are fundamental for first-hand knowledge of Napoleon's personality: as governor and legislator there is Thibaudeau, who assisted in the preparation of the Civil Code of 1800; as philosopher, the writings of Napoleon's finance advisor Roederer; for Napoleon's character and genius use is made of the writings of the eminent chemist Jean-Antoine Chaptal, who became minister of Interior on January 21, 1801; Louis Bourrienne throws light upon Napoleon's political program subsequent to his assumption of the title of Emperor in 1804; and finally, concerning the last months at Saint Helena, our author uses the works of Baron Gaspard Gourgaud, member of the suite of twenty-five persons who on the 7th of August, 1815 awaited Napoleon's arrival on board H. M. S. Northumberland, and accompanied the Little Corporal on his last voyage, to the south Atlantic.—*The Italian Literary Guide Service*. Anacapri, Italy.

●Diego Di Angeli. *Le Cronache del Caffè Greco*. Con 19 illustrazioni. Milano. Treves. 20 lire.—Caffè Greco, Via Condotti, Rome, founded in 1760, and formerly a famous haunt of the artistic life of Rome—this rendezvous of notabilities and eccentric characters is here described by one who can draw upon his own personal reminiscences with which to add the personal touch to his narrative.

Sig. Angeli, now sixty years of age, looks back over a half-century of the life which centered in this famous cafe so near the Piazza di Spagna; more especially are his comments centered upon his own Italian contemporaries of the middle 'nineties—the "Brigata dell'omnibus" (deriving its name from the place of meeting, the "omnibus room" of Caffè Greco): there was Nino Costa, the artist and Mazzinian patriot who participated in the siege of Rome in June of 1849; Grita, the hot-tempered sculptor; the youthful d'Annunzio who drew upon the artistic talent to help him with the illustrations for one of his early books of poems, *Isaotta Guttadauro* (1886); and Cesare Pascarella, gifted painter and dialect sonneteer of Rome with whom the author walked from Rome to Venice in twenty-eight days, in 1895.—*The Italian Literary Guide Service*. Anacapri, Italy.

●Laolo Milano. *Lessing*. Roma. A. F. Formiggini. (*Profili*, No. 111.). 5 lire.—The character of Gotthold Ephraim Lessing, one of the foremost literary and art critics of the eighteenth century, and one of the principal dramatists of his day, is here drawn with clarity and brevity· a character of such depth of purpose and understanding that it "transcended the barriers of religion and of race." The little volume reflects the author's broad understanding of the subject and sympathetic appreciation of the philosophical problems around which gravitated Lessing's life. Appended to the text is a brief bibliographical note concerning critical studies of Lessing's life, and also a record of Italian versions of Lessing's works.—*The Italian Literary Guide Service*. Anacapri, Italy.

●G. A. Borgese. *Girolungo per la primavera*. Milano. Bompiani. 1930. 12 lire.—Giuseppe Antonio Borgese, of the University of Milan, distinguished poet, romanticist, dramatist and critic of contemporary Italian culture, in this his last volume penetrates deep beneath the superficial elements of time and place: as critic he depicts human conscience; as artist, he delineates humanity, interesting himself especially in the souls of the creatures of his imagination. Further than this, Borgese looks far into the future: in the twilight of the dying day he searches for the dawn of a world which shall be born in its place—for the transformation of old forms into new forms, old ideas into new ideas, old truths into new truths; here is the true range of thought wherein Borgese is master. The work under review should be

marked as one of the notable Italian contributions to contemporary thought.—*The Italian Literary Guide Service*. Anacapri, Italy.

●Raffaello Franchi. *Piazza natia*. Torino. Fratelli Buratti. 1930. 10 lire.—Prose bits, wavering between the narrative, the sketch and the prose poem, in which Franchi develops his own peculiar "intimismo." The author's distinction is his delicacy, and his touch is a sure one on the whole; his craftsmanship is prevailingly flawless. His tenuousness is at times inclined to betray him into the sentimental or the trite. An extract from this volume, translated by S. B. Beckett, will be found in the summer number of *This Quarter*.—*Samuel Putnam*. Paris.

●G. B. Angioletti. *Il Buon Veliero*. Lanciano. Carabba. 9 lire.—A collection of sketches and imaginative essays by the editor of *L'Italia Letteraria*, the leading Italian weekly literary review. Between the lines of these essays we feel somehow that Sig. Angioletti is not satisfied with the conditions of modern civilization which tend to overwhelm the simple ways and homely affections of a more tranquil life.—*The Italian Literary Guide Service*. Anacapri, Italy.

●Giuseppe Ravegnani. *I contemporanei*. Torino. Bocca. 1930. 40 lire.—This work comes in the erudite Arturo Farinelli's *Letterature moderne* series. It bears the subtitle *Dal tramonto dell' Ottocento all' alba del Novecento*. It is a work to put beside Camillo Pellizzi's recently published *Le lettere italiane del nostro secolo*, Prezzolini's *La coltura italiana* and the numerous anthologies. Among the "crepuscular" figures considered are D'Annunzio, Pirandello (though Pirandello the playwright is, surely, distinctly after the War), Deledda, Negri, Guido da Verona, etc. In the period between come Borgese, Papini, Soffici and others and such movements as neo-classicism and the mysticism of Zanfrognini. Of the later writers, there is a rather wide range, from such comparatively older men as Bacchelli, Angioletti, Emilio Cecchi, Vergani, Linati, Onofri, Malaparte and Saba to such younger men (a decade or so younger) as Montale and Comisso. The sprinkling of the young is, however, none too generous a one, and the orientated reader will fruitlessly consult the index for more than one name that is beginning to assume importance; Alberto Consiglio, for example, who is fast making his mark as a critic, is mentioned only in the bibliography, in connection with an essay on Montale, while Debenedetti and Moravia are harshly dealt with, or rather, dismissed (see page 231). The young, on the other hand, have had their revenge, for which the reader may be referred to Debenedetti's review in the August 3rd. number of *L'Italia Letteraria*. Debenedetti goes straight to the weak point of the book, the failure to bridge the gap between the two centuries, which was, after all, the author's crucial task. The book's redeeming quality is a certain genial fervor; its failure is the failure of the author as a thinker. Both the style and the criticism are what the French would term "un peu fade"; but the ample bibliographies render the volume an invaluable and even an indispensable one.—*Samuel Putnam*. Paris.

●*La Libreria del Littorio in Roma: Origini, scopi, sviluppi*. Roma. Libreria del Littorio. Fourteen illustrations.—The *Libreria dello Stato* is of long standing, and is not to be confused with the *Libreria del Littorio* of very recent inception. This Libreria (which is the Italian word equivalent to the English *bookstore*) was inaugurated in Piazza Montecitorio, Rome, on January 2, 1927.

The Pamphlet here noted can be obtained post-free upon application to the Libreria del Littorio, Rome. It gives an interesting historical sketch of this Government undertaking, sponsored by the Fascist régime, which undertakes to place before the reading public the best obtainable literature relating to Fascist Italian culture. In the April issue of *Books Abroad* (page 161) reference was made to the *Catalogo Guida* of recent publication, wherein is noted the wide range of publications issued by the Libreria del Littorio.—*Italian Literary Guide Service*. Anacapri, Italy.

●Cesare Padovani. *Antologia degli scrittori morti in guerra*. Firenze. Vallecchi. 1929. 15 lire.—An indispensable volume for the student of what is roughly termed contemporary Italian literature. Space forbids anything like a detailed review of a work of such scope as this; but it may be remarked that the outstanding impression is that of a terrific sincerity on the part of the great majority of the writers represented, along with a gratifying absence of intellectualizing and of literary pose and mannerisms. This is not literature but life,—one might say, life transfigured. The book is a document for the study of the literature of the great War.—*Samuel Putnam*. Paris.

●Cesare de Lollis. *Saggi sulla forma poetica italiana dell'Ottocento*. Edited by Benedetto

Croce. Bari. Laterza. 20 lire.—Cesare de Lollis (1863-1928), whose works are here edited by Benedetto Croce, was a student of the foremost poets of the nineteenth century, from Leopardi to Carducci; but the editor has here gathered together for the most part studies relating to the minor romantic poets of the century: notably Berchet, Aleardi and Prati. Prati and Aleardi, upholders of the old traditions of Italian art, inspiration and meditation—the merits of these poets are dwelt upon at length by a critic of sound taste and wide reading.—*The Italian Literary Guide Service* Anacapri, Italy.

●Filippo Burzio. *Discorso sul demiurgo. L'Inverno.* 10 lire.—*Ritratti.* 10 lire. Torino. Ribet. 1929.—Two volumes by an important and spiritually sensitive critic. The essay on the *Problema del demiurgo*, in the first mentioned volume, should be read by all interested in contemporary Italian thought. The chapters entitled *L'Universalità* and *La magicità* are likewise interesting and important. In its second half, *L'Inverno*, the book shades off into the more literary essay. The *Ritratti* includes two essays on Macchiavelli, a chapter on the *Alba del Novecento*, a paper on Groethuysen and Borgese and one on Leonardo. The latter portion of the book goes off into sociology, with a Neo-Positivist appendix.—*Samuel Putnam*. Paris.

●Vittorio Rossi. *Scritti di critica letteraria.* Firenze. Sansoni. Three volumes. 150 lire.—Under the auspices of friends and former students of the esteemed professor of Italian literature in the University of Rome, in celebration of the fortieth anniversary of Prof. Rossi's teaching career, there are here issued in collected form many of the scattered articles which he has published during the past ten years. "For profundity, breadth, and versatility of thought," write the editors, "for vigor of logic, for anxiety to comprehend how learning feels the pulse of thought, the work of Vittorio Rossi constitutes one of the most representative documents of the Italian culture of the close of the nineteenth and the opening of the twentieth centuries." The volumes have been prepared with the collaboration of Professor Rossi, who has assisted in bringing the notes up to date. Foreign readers will no doubt best know Prof. Rossi's name as author of the *Storia della letteratura italiana per licei*, now in its ninth edition. But in the field of scholarship Prof. Rossi's name is identified especially with the history of the manuscripts of Petrarch's writings.—*The Italian Literary Guide Service.* Anacapri, Italy.

●Domenico Petrini. *La Poesia e l'Arte di Giuseppe Parini.* Bari. Laterza. 1930. 12 lire.—"He who has not lived prior to 1789," said Talleyrand, "does not know the sweetness of life." Of this "sweetness of life" Parini was the polite and galant rococo poet, writes Petrini.

A peasant-born priest, Giuseppe Parini (1722-1799) resided in Milan as tutor in a peasant family. The urban life of wealth and frivolity furnished him that environment of artificiality which he so clearly observed, studied and depicted. In 1752 appeared his first volume, *Alcune poesie di Ripano Eupilino*, and two years later, at the age of thirty-two, the poet became a member of the *Accademia dei Trasformati.*

Petrini finds justification for the present volume in Parini's own words: "in the study of an artistic personality is to be found the history of the prevailing taste of his epoch." The author has undertaken a systematic survey of Italian critical appraisals of Parini's poetry; copious reference is made to most of the previous important critical studies of Parini's work, After presenting a general survey of the poet's work as a whole, the author turns to Parini's first volume, *Ripano Eupilino* (which the author issued in Milan in 1752 bearing the fictitious imprint "London, Giacomo Thompson"). In the chapter *Moralità e Arte Nuova*, after analyzing the poet's later works *Il Giorno* and the *Odi*, Petrini sums up this epoch of Parini's poetry as pictures of "moments when the elegance of the world and of stylistic manners are blended into an harmonic unit in which one fails to find desire for satire." —*The Italian Literary Guide Service.* Anacapri, Italy.

●Aldo Palazzeschi. *Poesie.* Milano. Giulio Preda. 1930. 25 lire.—Riccardo Bacchelli. *Amore di Poesia.* Milano. Giulio Preda. 1930. 25 lire.—These two important volumes inaugurate what promises to be a significant contemporary poetry series. The make-up and typography of the books is really beautiful; the only objection is that the price is a trifle steep, particularly for the export trade. The Palazzeschi volume is a definitive winnowing of the poet's previously published work, with one poem, *Sole*, that is here published for the first time. The poems, we are informed, are given in the chronological order in which

they were conceived, rather than that in which they were written or published. This, in order that the reader may be able to view and follow the book "nel suo naturale svolgimento, come la vicenda spirituale della propria fanciullezza." In Palazzeschi, the atmosphere of the old *Voce* and *Lacerba* is revived for us. The obvious struggle in the poet between a native lyricism and an encompassing Futurism is fascinating to watch, and the occasional timid experimentation with typography is of interest. A sample of such experimentation will be found in the poem, *Le Carovane* ("The Caravans"), an English translation of which, by this reviewer, will be found in the special Italian (Summer, 1930) number of *This Quarter*.—Bacchelli, on the other hand, brings us down to *La Ronda* and the early '20's. His book contains two chapters in prose, by way of proving that rhyme and meter are not essential to poetry. The poet himself gives us an analysis of the case, and his pages preceding the metrical lyrics are worth reading. He ends by swearing allegiance to traditional forms, as did the Rondisti as a body. Bacchelli as a poet varies between an exuberant passion and a cold cerebralism. His syntax is an occasional barrier. His muse, however, is never an unbridled one, and she appears to be speaking in ever clearer tones as the years go on. His poetic experience might be described, roughly, as a voyage away from and back to classicism.—*Samuel Putnam*. Paris.

●Diego Valeri. *Poesie Vecchie e Nuove*. Milano. Mondadori. 1930.—A new collection of old and new poems by the Venetian poet who is a friend of our own Ezra Pound. Reading Valeri, it is not hard to understand why Pound should like his work; the Italian has a craftsmanship that should appeal to the bard of Rapallo. The translator of Jammes and Mistral and propagandist for Gide and Guérin, Valeri not unnaturally exhibits more than one French influence, especially that of the Post-Parnassians. There is also some Tuscan impressionism and Italian Futurism in his work, with reminiscences at times of Soffici and Palazzeschi. But with it all, he happens to be a very fine poet.—*Samuel Putnam*. Paris.

●Clarice Tartùfari. *Lampade nel Sacrario*. Foligno. Franco Campitelli. 1929.—For characteristic nobility of theme, for beauty and strength of treatment, for psychological expertness and range, *Lampade nel Sacrario* is a worthy successor to *Fungaia*, *Il Miracolo*, *Eterne Leggi*, *Il Dio Nero*, *Il Mare e la Vela*, *La Nave degli Eroi*—those earlier novels that both in Italy and through wide translation abroad have progressively confirmed the author in her position as a major and representative Italian literary artist. The narrative comprehends the torments both of love and of mortgages, the exigencies of both ambition and digestion. The author presents these folk of the borghesia,—the class she is fondest of treating,—with a faithfulness that is devotional. The novel has a satisfying compactness. All details of background, situation, and characterization contribute to its essential unity, enforcing boldly or subtly the emigrant's sense of detachment, of bewilderment, of emptiness, of easeless lonesomeness for a country which he can never wholly leave—to which, though separated from it by only the narrowest part of the Mediterranean, he can never wholly return.—*Fredericka V. Blankner*. Chicago.

●Corrado Alvaro. *Gente in Aspremonte*. Firenze. Felice Le Monnier. 1930.—In addition to the 100-page title novelette, which appeared serially in *Il Pegaso*, the present volume contains a dozen short stories, which combine to afford a good view of Alvaro's art in the present stage of its development. Alvaro is a man of whom big things have been expected, since the publication of his *L'Uomo nel labirinto* four years ago, but there is some disagreement as to whether or not that expectation has been fulfilled. In his *Aspremonte Folks*, the author is apparently making a return to the provincial type of narrative.—*Samuel Putnam*. Paris.

●F. T. Marinetti. *Novelle con le labbra tinte*. Milano. Mondadori. 1930. 15 lire.—These "rouged-lip tales" are marked by the author's usual "electrifying" and dynamic modernity. The book has in it, as might be expected in Marinetti's case, no little of the excessive and the non-convincing, of exaggerations, contradictions and dogmatic chaos; but there is also much fantasy, imagination, virtuosity and, shall we say? genius. The traditionalist in taste, it goes without saying, will not care greatly for Signor Marinetti's magic synthetism; but it is possible, nevertheless, that he will not find the book uninteresting.—*Samuel Putnam*. Paris.

●Alberto Spaini. *Viaggi di Bertoldo*. Aquila. Vecchioni. 1930. 8 lire.—A subtle and humorous, quite unusual and altogether diverting volume. Take Sterne, Montaigne,

Jules Verne and the modern polar flights, shake well, and you have the recipe, although none but Spaini could have produced the results. A jovial, pessimistic, spirited book. The reader will like the dialogue between Daphnis and Chloe. The style is a bit literary but effective.—*Samuel Putnam*. Paris.

●Alberto Carocci. *Il paradiso perduto*. Firenze. Solaria. 1930. 10 lire.—A collection of tales by one of the editors of the young Florentine review, *Solaria*. The stories are autobiographic and the atmosphere that of a pensive nostalgia. In intent, the author is an objective realist, but he not infrequently becomes a romantic. His prose is colorful, varied, musical and suggestive. Native critics have found in the book a "post-d'Annunzian sensuality," and there is in it, undoubtedly, a certain youthful weariness and irony, an irony at times directed against the parental generation.—*Samuel Putnam*. Paris.

●Curio Mortari. *La pista del Sud*. Torino. Lattes. 1930. 14 lire.—Curio Mortari is known in Italy as the leader of a movement—partly literary, partly political—which seeks to direct the attention of Italians to the part of the world lying below the 45th parallel. By turning to the warm-blooded South, Italy will fulfill her Destiny and save the world from Nordic hegemony.

In *La pista del Sud*, the author has attempted to write in novel form the Twentieth Century Aeneid of the Italian race. A young Italian nobleman visits the island of Konoro, somewhere in the South Seas, and is thrown into a series of bewildering and fantastic adventures. He aids the downtrodden natives to overthrow the power of the formidable Baba Micum (Nordic of head, if not of name). Refusing the crown offered him by the grateful aborigines, he sails away with his sweetheart, who is, surprisingly enough, an unsophisticated young Canadian.

The result is an exciting yarn, in which blood and thunder are more conspicuous than epic qualities. The reader is soon completely bewildered in the throng of incongruous characters who crowd the pages. At times the scenes border on the ridiculous, as when, during the Red uprising, John D. Rockefeller, Bernard Shaw, André Gide, von Ludendorff and other celebrities are forced to compete in a bicycle race.—*T. D.*

●Arturo Loria. *Fannias Ventosca*. Torino. Buratti. 1930. 12 lire.—A collection of tales by a writer who, with Alessandro Bonsanti, may be said to represent the lyric phase of the Italian short story of today. Of the two writers mentioned, Loria is by far the more vital and interesting, although he, too, has his shortcomings. He is not so arid, not so artificial as Bonsanti, but there is still, sometimes, too much of striving for the unusual in his work, while on the side of style, his danger is his adjectives. However, if he may not as yet be said to have definitely made his mark upon his generation, he has at least succeeded in impressing his contemporaries. In his flight from a quotidian reality—his stories never possess a localizable time or place—and in his love for the exotic and the bizarre, he tends in the direction of our own Poe, his art having been described as a "magic realism." Though he would appear to be a hopeless "fantaisiste," he will be found, beneath the surface, to be in quest of a deeper reality, and in this lies his significance. *Fannias Ventosca* is his second published collection, the first, *Il cieco e la bellona*, having attracted considerable attention when it was published two years ago. Most critics agree that the second book shows a great improvement, but there is evident still no little perplexity as to the precise direction in which Loria is headed and the future of his work. He is worth reading. A resident of Florence, he lines up with the *Solaria* group. A translation, by this reviewer, of one of Loria's most striking stories, *Il falco* ("The Falcon"), was published in the summer number of *This Quarter*. An illuminating article on Loria, in French, by Leo Ferrero, will be found in the May, 1929, number of *Notre Temps*.—*Samuel Putnam*. Paris.

●Gian Gaspare Napolitano. *Scoperta dell' America*. Roma. Edizioni dei Dieci. 1930.—Napolitano, a young member of the later "900" group, may be taken as an example of the Novecentist "myth-maker" evolved into a writer of a new variety of fairy tale, half for children, perhaps, and half for grown-ups. This *Discovery of America*, in which taxicabs nonchalantly mingle with redskins, is an embodiment of the Novecentist principle of achieving fantasy from a starting-point of environing every day reality. It is in the Pinocchio tradition, still a live one in Italy, on which Napolitano himself has written. The present reviewer has not as yet made up his mind whether the book is for children, or their elders, or both.—*Samuel Putnam*. Paris.

BOOKS IN VARIOUS LANGUAGES

●G. Gastov. *Yaponski Imperialism*. Moscow. Gosizdat R.S.F.S.R. Series: Mirovaya Politika, pod redaktsiey E. Pashukanisa i B. Vinogradova. 1930. 1 ruble, 30 kopeks.—In this valuable and sparkling study the author gives us a thorough investigation of the forces that led up to the present dual position of Japan among the world powers—for Japan is still being exploited by older and more powerful imperialisms, and at the same time is committing her own imperialistic acts of militaristic seizure, insinuating diplomacy, commercial and industrial expansion, and founding colonies and dependencies by fair means and foul. So far Japanese imperialism has been victorious in its march to power and importance in world affairs, though older countries look at it askance, treat it like an upstart, and often try to ward off "the yellow peril." And yet, Gastov sees that the end of its triumph is near. Japanese imperialism, he thinks, is doomed. But he sees its weakness not in its relation to other Powers, not in its commercial and industrial competition; its weak spot, like that of Achilles, is in its heel, the heel with which it tries to tread the subjugated peoples of its dependencies and its own proletariat. Mr. Gastov thinks that as soon as China's internecine warfare among its military cliques comes to an end, its population will rise against Japan's supremacy, and thereby free the latent revolutionary forces within Japan. Then the social revolution will come about, and Japan's imperialism will fall.

But this forecast is given cautiously, and only in a few lines of the concluding chapter, with a remark as to the futility of prophecy. The book as a whole is a sober analysis, based on concrete historical data, and its logic is convincing to any unprejudiced person, of whatever historical school.

There are a number of short, but pointed and beautiful similes, allegorical allusions, and forceful expressions in this little book, which make its reading a delight. The sentences are often too long and involved, and parenthetical remarks are too often made use of. The illustrations are pleasing and helpful.—*Sophie R. A. Court*. Norman, Oklahoma.

●P. I. Vasilevski and E. I. Shlifstein. *Otcherki Kustarnoy Promishlennosti*. Pod redaktsiey A. A. Rybnikova i S. P. Seredy. Moscow. Gosudarstvennoye Izdatelstvo. 1930. 3 rubles, 50 kopeks.—In its gigantic task of industrialising Russia the Soviet Government has encountered, among others, the two-fold difficulty of, on the one hand, having to create entirely new industries where none existed, and, on the other, to organize, expand and intensify the output of home industries. It is with the latter side of the problem that the book is concerned. It gives a careful and exhaustive study of the leather industries, the shoemaking industry, of felt-making, saddle- and harnessmaking, and of the knitting industry.

The authors point out in their foreword that in the capitalist system the machine is brutally forcing out the small producer, and the big industry swallows up the home industries without any consideration as to what tragic fate befalls the masses of workers who hitherto had been quietly making a living. The Socialist Government of the Soviets, however, adopts a paternalistic attitude towards the home industries, helping them with subsidies, organizing them into coöperative units, supplying them with more and more mechanical devices, until gradually they succeed in transforming these home industries into manufacturing by machinery on a large scale.

The book shows step by step how this plan is being carried out, and has many carefully computed statistical tables and several maps and diagrams.—*Sophie R. A. Court*. Norman, Oklahoma.

●V. Tarsis, I. Starzer, C. Ourban. *Sovremennye Inostrannye Pisateli*. Les Écrivains Étrangers Contemporains. Bio-bibliographicheski spravochnik. Biographies. Bibliographie. Moscow. Gosudarstvennoye Izdatelstvo. 1930. 3 rubles, 50 kopeks.—This is a very interesting and valuable reference book. We

read in the preface that in the choice of material five principles were used. 1. Authors whose works were being translated in Russia during the past decade were given preference; 2. Those writers were included who, though not translated, are important as first-rate masters of prose or as leaders of literary movements, and also proletarian writers; 3. Some second-rate and even third-rate writers were included, if they occupied a certain place on the Russian book market; 4. A number of authors not now living were included, whose creativeness is an essential integral part of the book assortment of to-day; 5. Only writers of Western Europe and the United States were mentioned.

A bibliography of such scope cannot fail to be of importance for readers, writers, editors, publishers, librarians, and teachers. To foreigners it is interesting as an indication of what kind of books and writers fall within the above classification, and also as a proof of the caliber of the intellectual life of Soviet Russia.

The book includes brief biographical data on each author, a list of his works in the original, and a list of Russian translations, references to foreign sources, references to critical articles, and several indices.

The titles of original articles are in Latin type.—*Sophie R. A. Court.* Norman, Oklahoma.

●F. Panferov. *Bruski.* Roman. Izdanie piatoye. Novinki Proletarskoy Literatury. Moskovski Rabochi. 2 rubles.—Bruski (Little Joists) is the name of a timbered piece of land, the controversy over which has an important share in the plot of this novel. The entire action of the first volume takes place in Bruski and in the nearby village. There seems to be a promise at the end of this volume that the complete work will be very large in scope and comprise industrial life as well as that of the agricultural community.

Bruski is one of those new literary productions of Russia which indicate the return of Russian literature to its place among the literatures of the world. While somewhat below the high mark of unmistakable greatness achieved by *Tikhi Don* (The Quiet Don) of Sholokhov, Panferov's novel is a work of great talent and significance. True, unlike *Tikhi Don*, it is marred to a certain degree by an easily discernible, though not very blunt propagandist tendency. But, in spite of that, it is tremendously interesting, and affords keen esthetic pleasure with its rich and idiomatic style, its deft handling of the picturesque background, and the convincing and artistic local color. There is a world of folk-lore and a masterly introduction of the fleeting changes and hesitations in following age-long customs. Some of the scenes portrayed are very amusing. The author is especially successful in presenting mass scenes, as village community meetings, or attempts at coöperative undertakings.—*Sophie R. A. Court.* Norman, Oklahoma.

●M. Sholokhov. *Tikhi Don.* Roman. Deshevaya Biblioteka Gosizdata. 1929. Kniga Pervaya. 60 kopeks. ———— Kniga Vtoraya. 70 kopeks.—*Tikhi Don*—Peaceful Don—is a novel of modern Russia. Most of the action takes place in a Cossack village on the Don. Accordingly, we have a beautiful background of nature, a picturesque milieu of primitive agricultural activities, of colorful folk customs and traditions, of naïve superstitions and beliefs, and of a crystallized, age-old social structure. Then war comes, and we have a new atmosphere and changing relationships. Revolution, in its turn, brings about still more changes. Many scenes are enacted away from the village, and we are transported to Poland, Austria, Rumania, to Petrograd, to provincial towns, etc. Wherever the story takes us, we breathlessly follow events, we keenly feel the beauty or the horror, we see the background vividly and distinctly. The novel reveals deep penetration of human nature, deft analysis of human emotions, without tiresome discourses. It is written in a beautiful, rich, and varied style, and effectively uses dialects proper to the different characters. Men and women of all classes and of many occupations, of different racial groups and of a variety of views and mental equipment, pass before us in review, and we cannot but admire the author's genius in creating these characters, so true to life, and in presenting them to us in such an artistic, convincing way. There is no partiality toward certain types or toward exponents of certain creeds. Light and shadows are mixed as they are in real life. And there is a rich vein of humor passing through the novel, sometimes very near its surface, sometimes bursting out in a refreshing spring, sometimes softening by a few sparkling drops the tensity of a tragic situation.

The two volumes may constitute the whole of the novel, but we hope to see one or two

more volumes of it. The author is only twenty-five years old, but his great novel deserves a place alongside the best gems of international literature.

The present edition is an injustice inasmuch as the poor print and cheap paper detract from the esthetic pleasure, and often make reading difficult.—*Sophie R. A. Court.* Norman, Oklahoma.

●Dr. Paulo Setubal. *A Marqueza de Santos.* Sao Paulo. Companhia Editora Nacional. 8 milreis.—The author is one of the best loved writers in Brazil. He started out to be a lawyer but renounced his legal career in favor of poetry and historical romances. At present he is a member of the Brazilian House of Deputies and is considered the greatest authority in his native country on the history and literature of the period of which he writes (1813-1829).

This is only the second Brazilian novel to be translated into English, and although written in fiction form, it is really history. The characters, costumes, documents, letters and sequence of events, even a great part of the conversation, are historical.

The story itself is of the almost ruinous passion of Dom Pedro I, Emperor of Brazil, for his beautiful mistress, Domitila de Castro, and of her ever increasing power. She made and broke prime ministers. She became first lady in waiting to the Empress, the neglected Dona Leopoldina. She had her illegitimate daughter by Dom Pedro given the title of duchess. And, after the death of Dona Leopoldina, even the nobility feared that she would become their Empress. This, in brief, is the amazing tale which Dr. Setubal relates in his romance of *A Marquesa de Santos.*—*Margaret Richardson.* New York City.

●Magnus Olsen. *Farms and Fanes of Ancient Norway.* Oslo. 1928.—This outstanding study of Norwegian place-names in their relation to social and religious history has been translated into English by Th. Gleditsch. The study originally appeared in the form of a series of lectures delivered at the Institute for Comparative Research in Human Culture at Oslo. The survey is a masterpiece of competent scholarship and has the further interest of proposing that "every civilized country should now give to the world its place-name material." In Norway, Sweden, and Denmark this matter has already been made an affair of the state, and it is to be hoped that other countries may speedily follow.—*C. B. Cooper.* Armour Institute of Technology, Chicago.

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Anne Bosworth Green's *Light-Hearted Journey* (New York, Century), is the whimsical journal of a fifteen hundred mile tour of France in a seven-horse-power French car affectionally named Nicoletti.

Recent European travel books are the Rolfe-Crockett *Satchel Guide to Europe* (Houghton, Mifflin,) Charles L. Ferguson's *The Alps for the Motorist* (Scribner's), Egerton R. Williams' *Hill Towns of Italy* (Houghton, Mifflin), Eberlein, Marks and Wallis' *Down the Tiber and Up to Rome* (Lippincott), Louis Untermeyer's *Blue Rhine—Black Forest* (Harcourt, Brace), Clara E. Laughlin's *So You're Going to Germany and Austria* (Houghton, Mifflin).

Maurice Leblanc's latest Arsène Lupin thriller is the *Melamara Mystery* (Macaulay).

Lewis Galantière translates François Mauriac's delicately desolate psychological double novel *The Family* (New York, Covici-Friede).

Professor Shepard B. Clough of Columbia University has written a concise *History of the Flemish Movement in Belgium* (New York, Richard R. Smith).

Poggio Bracciolini's eye-witness account of the trial and execution of John Huss, in two parts written in 1414 and 1415, has been for the first time translated into English by Beda von Berchem (New York, Carl Granville).

The impressive *Roumanian Diary* of Hans Carossa, a Bavarian physician who served on both the Eastern and Western fronts during the war, is published in English by Alfred A. Knopf.

The Darnton-Paul translation of the Flemish novelist Felix Timmerman's *Droll Peter*, whose hero is the whimsical Flemish painter Peter Breughel, is a Coward-McCann publication.

The *Bagutta Prize*, given annually by a group of Milanese writers, is an award for what the group considers to be the best literary work published during the year. This year the prize was awarded to Vincenzo Cardarelli, author of *Il Sol a picco* (Bologna, L'Italiano).

BOOKS IN SPANISH

●Dr. Jerónimo Martínez. *Las curas del doctor Asuero.* Buenos Aires. Tor. 1929.—This little book records the opinions of a number of doctors, editors, and former patients about a very much discussed Spanish physician. Dr. Asuero was a specialist in ear, nose, and throat cases until he developed his technique and began to operate with cauterizing needle upon the inside of the nostril. The explanation given is that he thus reaches the central nervous system through the tri-facial nerve which has ramifications throughout the whole face. It is by pressing upon a branch of this nerve that one prevents an incipient sneeze, or stops a persistent hiccough. A great many of the cures are substantiated, though much of the credit is given to suggestion. Naturally many of the cures are not permanent. The truth probably is that there are in most of the cases a great many elements contributing to the cure and no one simple explanation can be given or would be accepted. If there is a newly discovered fact it would more than offset a great deal of superstition and error. The author apparently comes to no definite conclusion himself.—*F. G. Tappan.* University of Oklahoma.

●Joaquín de Sangrán y González. *La profecía del Apocalipsis y los tiempos actuales.* Madrid. Voluntad. 1929. 4 pesetas.—Señor Sangrán y González, studying the period of crisis and peril through which the world is now passing, comes to the conclusion that "Lo único que, a nuestro juicio, podría evitar la ruina de la civilización sería el resurgimiento del espíritu del Evangelio, la restauración del orden social cristiano, que sólo en el seno de la Iglesia Católica puede conservarse, y su extensión por todos los países del mundo. Sería la vuelta a la política de la Cristiandad, rota en mal hora por la herejía protestante." And he justifies his conclusion by an examination and reinterpretation of certain visions of the Apocalypse and the Book of Daniel. This study by an adherent of the ancient Mother Church is curiously similar in tone and procedure to the publications of certain new American outgrowths of the "herejía protestante" which its author regards with so much apprehension, although it must be conceded that it is very much better written than the majority of them.—*R. T. H.*

●Guillermo Dellhora. *La Iglesia Católica ante la crítica en el pensamiento y en el arte.* México. Ediciones Dellhora. 1929. $5.00 m.-n.—Guillermo Dellhora is a determined foe of special privilege for the Roman Catholic Church in Mexico, and this magnificently printed volume is the first, or the first of which the reviewer has knowledge, of a projected series of thrusts at the weak places in the Catholic armor. The author announces that he has in preparation a book on the licentious and satirical Catholic paintings and statues in Papal Rome, one on the thirteen mistresses of Pius the Ninth, and one on the Catholic persecution of Galileo. The present work touches on the ground which each of these others will no doubt cover in more detail, but its obvious starting-point—although the section dealing with the author's local crusade is, one scarcely understands why, pushed over into the middle of the book—is the spiny question of the status of the Church in Mexico. The situation there is so different from that in other countries that many good Catholics elsewhere have questioned the wisdom of the Church's tactics in Mexico. Señor Dellhora's array of documents in his Mexican section, covering the country's history from the Conquest to the present, must be admitted by any fair-minded person to constitute a serious indictment. The Church in Mexico has a long list of errors, and perhaps worse than errors, to atone for, and her ostentatious display of prosperity in a country whose proletariat, by millions, are on the edge of starvation, would seem to indicate that she is not yet doing her very best to atone for them. It may interest Americans to learn that the clergy are in Mexico held largely responsible for the half-hearted resistance of their country to the American invasion in 1846. Bitterly as the Church disliked the Yankee Protestants

and champions of religious toleration, she was not willing to give up a little of her vast wealth for the organization of an effective defense.

The other sections of the book, while crammed with curious information (What enormous labor its accumulation must have been!) are not so convincing or perhaps so significant. Everybody, including at least the more intelligent Catholics, knows that leaders of the Church, including Popes, have been foolish, bigoted, and wicked. It is easy to pick flaws in every organization, secular or religious, which mankind has thus far effected. It is not fair to set up one short passage of the Koran against one short passage from the statutes of Saint Louis, and conclude that the Koran is an enlightened and liberal document and that Saint Louis was a blind bigot. It is not fair to dwell on the warlike traits of certain Popes and clerics and say nothing of the Truce of God and numberless other efforts of churchmen to curb an evil which they could not entirely suppress. It is not fair, even in the convincing Mexican section, to breathe no word of the generous and courageous labors of Catholic missionaries. But the book is a partisan document, and we do not expect it to be fair. It gives one side of the case, one side that exists beyond the possibility of any Catholic denial, and gives it with great courage, vigor and shrewdness. The book has been approvingly commented on by liberals and radicals all over the world. Henri Barbusse calls it "magnificent." Upton Sinclair finds it "a mine of material." Manuel Ugarte qualifies it as "monumental." E. H. Haldeman-Julius considers it a "masterpiece." Isaac Goldberg says that many of his friends were surprised that such excellent typography could be produced in a supposedly backward country like Mexico. Dr. Goldberg's friends should be informed that Mexico is doing a good deal of as fine printing as any country can do.

The reviewer was informed a few years ago by an intelligent Mexican Catholic that many Catholics feel that the Church is under a debt to Martin Luther for forcing it to clean house. This handsome and well-furnished volume of Señor Dellhora's seems to be creating an impression which may put the Mexican Catholic Church under a similar debt to him.—*R. T. H.*

● Pedro Gual Villalbí. *Principios y aplicaciones de la organización científica del trabajo.* Barcelona. Juventud. 1929.—Spain, profiting from the World War far beyond her expectations, was slow, in her optimism, to sense the post-war need of a reorganization of her industries on a more solid basis. Now there is a growing realization that the most modern improvements must be utilized if industrial Spain is to progress. The undeniable leadership of the United States in such matters makes it logical to study her methods. "The spiritual civilization of the Americans is at quite a low level," declares the author, "and we would put nothing on the credit side of the ledger of that people as civilizing agents . . . if there had not appeared in that country the conception of 'Taylorism' to which one must concede a high ethical and social value . . ." Professor Gual Villalbí has undertaken, therefore, for the benefit of his countrymen, this "obra de vulgarización" in which he endeavors to summarize the growing wealth of literature in German, French, and particularly English, springing up about the ideas of the American industrial engineer, Frederick Winslow Taylor, first promulgated in 1896. The result is a lucid discussion in simple and effective Spanish of the social and technical problems arising out of modern industry. The value of the book is still further enhanced by numerous illustrations and drawings.—*Irving A. Leonard.* University of California.

● Orestes Ferrara. *El Panamericanismo y la opinión europea.* Paris. Editorial "Le Livre Libre." 1930.—The relations between the United States and the states of Latin-America have always been delicate, and many have been, and still are, the diplomatic difficulties arising from their intercourse. With this knotty subject Señor Ferrara wrestles in the volume before us. He envisages the problem from various angles. For instance, he discusses the broad questions of international law which are involved, with especial emphasis upon the Monroe Doctrine, the economic aspects and the matter of banker's loans to the Latin-American republics. He traces the progress of Panamericanism from the time of Blaine's invitation to the Spanish-speaking states and Brazil to send delegates to a Panamerican conference in 1881, (which conference never convened for reasons not too well understood,) until the late conference in Havana, where such gratifying progress was made along the road of mutual amity. The two stubborn issues which even now will not down, namely, the question of international intervention and that of incompatible

views on the tariff held by different interested nations, Señor Ferrara considers at considerable length. He defends the attitude of the United States on the former, and while dissenting from Yankee ideas on the second, he deplores the attitude of Señor Pueyrredón, the Argentine delegate, in withdrawing from the conference in protest to North-American tariff views. Señor Ferrara's views are those of an experienced diplomat and international lawyer, and are sane and constructive. In view of the flood of anti-Yankee propaganda which is so much in evidence among our Southern sister republics, a voice raised in our defense or even in conciliation is welcome, and coming from such a source should prove influential and a positive force for the upbuilding of the cause of Pan-American friendship.—*Calvert J. Winter.* University of Kansas.

●Luis Jiménez de Asúa. *Notas de un confinado.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 5 pesetas.—It was to be expected that, with the fall of Primo de Rivera's government, the protests of those who had felt themselves oppressed thereby should begin to make their appearance. The present volume is one of the first to see the light, having been published only a day or two after the dictator's death. The author was professor of criminal law in the Universidad Central and, in the discharge of what he conceived to be the duties of his office, found it necessary to comment, in print and in the lecture room, upon the illegality of a number of the official acts of the government. For this offense he was arrested and deported without trial to the penal colony of the Chafarina Islands on the African coast. It is sufficiently amusing now to see the blundering attempts of the not too intelligent general to give a show of legality to his arbitrary acts analysed in detail by a great legal expert, but it was no doubt irritating to Primo at the time. The storm of protest which the high-handed and entirely illegal deportation aroused both in Europe and America induced Primo de Rivera to extend a "pardon" to Professor Jiménez de Asúa after fifteen days' incarceration on the islands. He was however imprisoned several times thereafter and otherwise annoyed by the police, being forced finally to resign his chair in the University. His account of these matters and particularly of the period of his exile is given good temperedly and with a light touch. Persecution seems not to have embittered him. There is an ardent tribute to Unamuno, who was a sort of spiritual leader of the rebellious intellectuals.—*A. L. O.*

●Joaquín Soto Barrera. *Historia del fútbol en España.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 50 centavos.—Volume 10 of the *Libro del Pueblo* series devotes 54 pages to Soccer in Spain, with 8 pages of illustrations, a couple of them full of action. It traces the history of the game from its beginnings in Rome, through the changes in Great Britain, and then starting from its introduction into Spain in 1895 brings it down to the present, through catalogs of associations, and contests and lists of champions since 1902. International contests are studied, with Spain the winner of 24 out of 32. It closes with schedules for this year. The sort of book a fan would read to pieces.—*Willis Knapp Jones.* Miami University.

●Martín S. Noel. *España vista otra vez.* Madrid. Editorial España. 1929. 10 pesetas.—The title of this book aptly fits its three-fold division of contents—Spain revisited after an absence of fourteen years, Spain seen in retrospect after the author's return to Buenos Aires, Spain re-born on the virgin soil of the New World. In his pilgrimage through those Spanish provinces most intimately linked with South-America—Galicia, Castille, Extremadura and Andalucía—his main concern is architecture, and, as a passionate lover of Spanish art he views every building with reverence and ecstasy. Noel, incidentally, is the designer of the Argentine building at the Spanish-American Exposition in Seville, and his country's good-will delegate to that city.

Although the author is a traditionalist in the plastic arts, in style of writing he is a modernist. Excessive discursiveness and floridity mar much of the book.—*Joseph G. Fucilla.* Northwestern University.

●Salvador Novo. *Return Ticket.* México. Cultura. 1928.—*Return Ticket* is the account of a trip to Honolulu made by the author as a delegate to the First Pan-Pacific Educational Conference. Usually such a book has about as much interest and literary value as a timetable. Novo's work comes therefore as an agreeable surprise, owing perhaps to the lack of sophistication which he avows on the first page. "Tengo veintitrés años y no conozco el mar. He pasado toda mi vida en tres o cuatro ciudades sin importancia." A short

history of Hawaii and a grammatical treatise are relegated to the appendix. If every traveler were to read *Return Ticket*, there would be fewer travel books on the market.—*T. D.*

● Rodolfo Reyes. *De mi vida*. Book I. 1899-1913. Madrid. Biblioteca Nueva. 1929. 5 pesetas.—This is a very "personal" passionate account of the development of Mexican affairs during one of the most important periods of its history. During this quarter of a century the author's activities were largely identified with those of his father, General Bernardo Reyes. About all that the general public has heard of this little studied period have been recriminations, insinuations, falsifications, treachery and murder. Perhaps it is entirely too soon to expect an unbiased historical account of development. However this book is a good beginning in fact-gathering; and with other books to follow, and various state papers and documents, will some day furnish the historian with material which, after critical examination and weighing one author against the other, will give us a true picture of the political and civil life of this period of stress and strife.

This account is written largely from memory, which explains a certain lack of coherence, as the author's state papers and documents were destroyed, and his struggle for life left little time for extensive note-taking. Reyes presents at least one side very clearly, portraying vividly the activities of men who have been only names to most of us, such as: Carranza, Madero, Limantour, Díaz, Reyes, Huerta and Gómez. He shows them as real men, ambitious undoubtedly, but fighting mostly for their beloved native land, and ready to die for it if necessary.

The admiration and friendship of Díaz and Bernardo Reyes for each other are detailed as well as their jealousies and misunderstandings. The book ends with the activities of the last twelve hours of General B. Reyes and his treacherous shooting while on parade.—*F. G. Tappan*. University of Oklahoma.

● Luis Montoto y Rautenstrauch. *Por aquellas calendas*. Madrid. Renacimiento. 1930.——These memoirs of the well-known Spanish folklorist are interesting to any student of the literature and journalism of Spain, especially during the last third of the nineteenth century. Señor Montoto, whose native city is Seville, writes under the pen name of "Don Nadie." He has come into personal and friendly contact with some of the most famous men of letters of his day. Of several of these he speaks in a very interesting way. Among these are Campoamor, Núñez de Arce, Campillo, Picón, and the Quintero brothers. The short but intimate portrait he gives us of Menéndez Pelayo throws a charming sidelight upon the old master. There is much said about the folk-song, in which the author is deeply interested. Señor Montoto's wide circle of acquaintances is attested by the wealth of proper names which appear on every page. In a book of memoirs one can hardly expect an uninterrupted narrative; but if no one topic is exhausted, we have, at least, such a rich and well-chosen variety of matter from which to choose that the reading never becomes dull. The author is gifted with a certain verve and wit, and this contributes not a little to make the instructive volume pleasant reading as well.—*Calvert J. Winter*. University of Kansas.

● Luis Montoto y Rautenstrauch. *En aquel tiempo . . .* Madrid. Renacimiento. 1920. 5 pesetas.—To read this volume of memoires subtitled *Vida y milagros del magnífico caballero don Nadie* is like taking a personally conducted trip through Spanish social and literary history from the 60's to the 80's with a charming, well versed guide. The author, a corresponding member of both the Royal Spanish Academy and the Academy of History, has published almost a volume for each of his four-score years.

True to his race, he weaves Don Quijote like a theme-song through all four parts of this first volume of his reminiscences, while incidental music in the shape of quotations from poetry is frequent. Pen-pictures of the great figures of his time abound; amusing as well as revealing incidents crop up continually, and all told in a genial, flowing style.—*Willis Knapp Jones*. Miami University.

● José Plá. *Vida de Manolo*. Madrid. Mundo Latino. 1930. 4 pesetas.—This is the second of a series known as *Biblioteca Cataluña*, designed to present in translation the works of the principal Catalonian writers, to readers of Spanish. The book, as Plá says in the preface, is little more than a "reportaje". The life of the sculptor Manolo Hugué is sketched, the subject either replying to the questions of his interviewer or relating his experiences in his own way. As one would expect, there is much talk of art and not a little of literature. The remarks of Manolo on Catulle Mendés,

Moréas, and other celebrities whom he knew in Paris lends interest to some pages, and descriptions of the natural features of places visited are not devoid of charm, but the book on the whole is lacking in appeal to the casual reader, who may not have the necessary background to appreciate adequately the local allusions, or to evaluate the ideas on art which it contains.—*Calvert J. Winter.* University of Kansas.

●G. Marañón. *Ensayo biológico sobre Enrique IV de Castilla y su tiempo.* Madrid. Compañía Ibero-Americana de Publicaciones. 5 pesetas.—Doctor Gregorio Marañón, as is well known, is a distinguished scientist, the author of important works on the glands of internal secretion, on cretinism and on various sexological problems. In the present volume, as previously in *La biología de Don Juan* (published three or four years ago in the *Revista de Occidente*) he combines the qualities of the humanist and a man of letters with those of the highly trained biologist. In the first part of the book he assembles the known facts of Enrique IV's life, disregarding court gossip and slanderous tales and weighing his authorities carefully. From the data which is undisputed he then constructs a complete clinical case with the unfortunate last of the Trastamaras as the subject. It is not history, it is probably not science, but the method is both historical and scientific. There are no unwarranted assumptions, no theorizing, no hasty jumping at conclusions. In fact the case is built up in the most leisurely fashion with great attention to detail and careful weighing of the evidence. The author finds Henry IV to have been a schizoid personality, sexually feeble but not entirely impotent and almost certainly homosexual. He thinks it quite possible that Doña Juana, la Beltraneja, may have been his daughter, although there is no convincing proof either way. There is a very charming defense of Henry's unfortunate second wife against whom official historians have been savagely unjust. Besides the intimate studies of the royal personalities there are a good many interesting side-lights on a court and society almost unbelievably corrupt.—*A. L. O.*

●Álvaro Alcalá Galieno. *Figuras excepcionales.* Madrid. Renacimiento. 1930. 5 pesetas.—A collection of articles, most of which have previously appeared in *La Nación* of Buenos Aires or in *ABC* of Madrid, dealing briefly with personalities, political and literary, national and foreign, which the author regards as standing out conspicuously from the ordinary level of humanity for one reason or another. Blasco Ibáñez, Benavente, Valle Inclán, Azorín, Unamuno and María Guerrero are the principal representatives of Spanish letters and art, Maurice Barrès, Ibsen, Oscar Wilde, Proust, Pierre Loti and Bernard Shaw among the foreigners. Political figures include Cánovas, Kerenski, Lenin, Clemenceau and the Empress Eugénie.

In the article on Blasco he defends the man whom he calls "Spain's only international novelist" against those critics who have regarded him as a regional novelist and denied artistic merit to all that he wrote after *Cañas y barro.* Although he recognizes the propagandistic quality of the work of his middle period, i.e., from *La Catedral* to *Los muertos mandan,* he considers that their artistic merit is but slightly impaired thereby. He recognizes Blasco's failure, more or less complete, in the field of the psychological novel (*La Maja desnuda*) but praises excessively the mediocre *Sangre y Arena.* After *Los muertos mandan* Blasco becomes an international novelist. His tremendous popularity consequent upon the war novels was due to the fact that they reflected in vivid descriptions, the most interesting aspects of the conflict. The attack upon the Directorate and the King was ill-considered and damaging to his reputation both at home and abroad. So far one follows along with the author fairly well. When, however, he is able to find genuine merit in the novels of the last period, e.g. *La reina Calafia, El Papa del mar* and *A los pies de Venus,* in which Blasco attempts to reconstruct the past, one has to part company with him and attribute his approval to the over-generosity of friendship.

The study of Valle Inclán is more discriminating. The author reports that, by virtue of the recent *Ruedo Ibérico,* Valle Inclán is in some danger of becoming a popular novelist, which is an anomaly amounting to scandal.

On Unamuno he is not altogether convincing, but no one has been able to write convincingly on Unamuno. He finds that it is the worst part of Unamuno, that is, his politico-social quixotism, which has popularized him among the Spanish masses, who see in him a possible political Messiah, which he is not, instead of a profound philosophical thinker,

which he is. The opinion of Spanish intellectuals is generally hostile to him, except among the very young. The press is for him because of his great news value. In general the legend of his "quixotism" has hurt him greatly. Space is lacking to give an adequate idea of this suggestive and stimulating book. —*A. L. O.*

●Agustín Venturino. *Sociología primitiva Chileindiana, con comparaciones Mayas, Aztecas e Incásicas.* 2 volumes. Barcelona. Cervantes. 1929.—A two volume study by Agustín Venturino, one of the leading Chilean scholars, deals with one of the absorbing themes of Western History—the Indian. The work is not of a popular nature, and requires on the part of the reader some technical information. The first volume is devoted to a comparison of the Mayas, Aztecs and Incas, a survey which provides the author with a background against which he presents his study of the Chilean Indians. In this study he outlines Chilean tribal society, fundamental primitive industries, commerce, art, the priesthood, justice, education, language, and other aspects of primitive life in Chile. The second volume surveys the historical period beginning with the conflict occasioned by the Spanish conquest in the sixteenth century. In this period the author delineates the changes which have cemented Indian and European blood to produce the Chile of today.

The work as a whole has value not alone because of the basic subject matter, but because of the author's broad approach to the solution of his problem. In this solution he has appealed to geographic, ethnographic, and other physical characteristics, besides the social and political factors so often advanced as an adequate explanation of an entity so complex as a nation. The work stands further as a contribution to the study of that immense problem in Western History, the assimilation of European blood and ideas by the native races in Hispanic-American countries. —*Alfred B. Thomas.* University of Oklahoma.

●Ricardo García Granados. *Historia de México.* 4 volumes. México. Andrés Botas. 1929.—The present four volume work of Señor Ricardo García Granados covers the history of Mexico from 1867 to 1911, one of the most significant periods of Mexican development. The first volume intended as an introduction deals with Juárez, Lerdo, and the first presidential period of Díaz; the second, the administrations of González, and Díaz and the activities of Romero Rubio; the third, the apogee of the Díaz régime and the last, the decline and fall of the Dictator. The whole is characterized by great detail, many extensive and valuable references to newspaper comment both Mexican and foreign, and some attention to economic aspects of the period. Another theme which runs through the work deserves comment. The author is apparently convinced that the imperialistic tendencies of the United States endanger the future of Mexico. While certain acts, to which he refers, of the United States in the Caribbean and Central American countries are doubtless imperialistic, the belief is not held certainly by the American people as a whole, in part owing to religious reasons, that the United States should annex Mexico. One feels that studies such as this present the possibility that the Mexicans themselves by the remarkable educational program recently set up will inculcate this groundless fear in the mass of the Mexicans, which may be fraught with no little evil for the future.

Viewed as a whole the four volumes of Señor Granados are of particular interest since they represent the point of view of the generation of Mexicans who overthrew Díaz and re-established the ancient land economy, affecting ecclesiastical and other foreign interests, so powerful under Díaz, in the patrimony of their country. In brief, the searching and well-balanced study is one of the many happy indications that the present Revolutionary Régime in Mexico will be as intellectually productive as any in the brilliant past of that nation.—*Alfred B. Thomas.* University of Oklahoma.

●Fernando Ramírez de Aguilar. *Las fiestas Guadalupanas.* México. Botas. 1929. 1.50 pesos.—Under a pseudonym Jacobo Dalevuelta gives us glimpses of things typically Mexican. In addition to the title articles, he delves into history and legend in a very readable little volume.—*Willis Knapp Jones.* Miami University.

●Alfonso Teja Zabre. *Historia y tragedia de Cuauhtemoc.* México. Botas. 1929. 2 pesos.—Following the Bernal Díaz accounts, but comparing all known sources, and choosing his fifteen illustrations from all periods, Teja Zabre gives what ought to be the final word on the last Aztec ruler, in a carefully documented "historia."

Then letting his imagination play with historical facts, he fills the second half of his

book with a three-act tragedy in poetic prose, recounting the four years from the coming of Cortes to the death of Monteczuma's nephew. Cortes will make few friends as here depicted, but Cuauhtemoc becomes for the reader a noble martyr worthy of the love given him by Mexicans as the first defender of their independence.—*Willis Knapp Jones.* Miami University.

●Pedro Corominas. *Por Castilla adentro.* Madrid. Mundo Latino. 1930. 4 pesetas.—The essays in this volume are of three kinds. The first group tells of the author's travels through parts of Castille, the second treats of the Communistic uprisings against Charles I, about 1520, and the third concerns itself with the books of "Caballerías." The first are more or less whimsical, but even here the author's thesis begins to appear, namely, a polemic against the methods of government of the Spanish monarchy. Could the diverse peoples of the Peninsula have retained their regional individualities as in the time of Ferdinand and Isabella, conditions in Spain would be far better today. But the advent of the Hapsburgs in the 16th century, and the imposition of Bourbon rule by Louis XIV, were both characterized by an attempt to force a narrow uniformity upon widely divergent races with disastrous results. So says the second part of our book. The theory advanced as to the books of Chivalry is that they are the direct product of the spiritual effervescence and exuberant faith of the Spanish people in their future, as manifested at the end of the fifteenth century and the beginning of the sixteenth. With the battle of Villalar, when liberal hopes went down to defeat with the rout of the "Comuneros," an intimate and vital chord was broken in the heart of Castille, and the mainspring of these romances of such noble and idealistic inspiration ceased to function. It was not the *Don Quijote* that killed the books of Chivalry, they were already dead or at least a mere body whose soul had taken flight. The views of Señor Corominas do not lack a certain originality.—*Calvert J. Winter.* University of Kansas.

●E. Rodríguez Mendoza. *Remansos del tiempo.* Madrid. Compañía Ibero-Americana de Publicaciones. 1929. 5 pesetas.—A Chilean diplomat here gathers together fugitive pieces including a longish story, criticisms of Rubén Darío and Blest Gana, some historical studies, and several score of epigrams under the title *A modo de jazz band.*

There is careless proof-reading, as where the great Chilean novelist is several times called Bles Gana, but the author is a stylist, and one wishes he could hear an eloquent orator declaim such orations as that which the author gave before the king of Spain at the Día de la Raza in 1916.

The most interesting section is probably *Los estados desunidos*, a comparative study of North and South America.—*Willis Knapp Jones.* Miami University.

●Samuel Ramos. *El caso Strawinsky.* México. Ediciones de la Revista. 1929.—For those interested in music, especially on its technical side, this little essay of some fifty pages should prove useful. The treatment is somewhat abstruse, going into the philosophy of music and its essential nature. As to Strawinsky himself the author points out that most of his production is ballet music, while the remainder is largely for the concert stage. An analysis of the principal compositions follows. The impersonality of the composer is stressed, and the trend of his work is toward the classic. This classicism is the natural outgrowth of the objectivity which the composer so generally displays. In this classicism he is at the opposite pole from the romanticism of Wagner, for instance, whose music, according to Nietzsche, is animated by a strictly individualized passion. Although using at times new and heterogeneous materials, and on occasion producing instrumental effects never before known, Strawinsky remains a classic artist. In short, Strawinsky and other kindred spirits in music are a rejuvenating force which can only have a far-reaching and salutary effect on the musical art of the immediate future.—*Calvert J. Winter.* University of Kansas.

●Pepe Rojas. *Desde mi Conuco.* México. Manuel León Sánchez. 1928. $2.00 m.-n.—Manuel León publishes in various periodicals which he issues in Venezuela and later in Mexico, the letters of Pepe Rojas. This character is a vivid representation of the spiritual union of Spain and the people of Spanish origin. Pepe Rojas, a native of Granada, emigrates to Venezuela where he hopes to lead a peaceful life in the country in harmony with his modern ideas of political and social well being. The prologue and the presentation of the letters, written by Manuel León, paint vividly the difficulties of a neutral Spaniard in the trying days of guerilla warfare and revolution in two American republics. The letters of Pepe Rojas

present in colorful pictures the happy life of the prosperous landowner in Venezuela, the destruction of his hacienda and his flight with his family from scenes of bloodshed and carnage during the revolution, the starting all over again in another country, in Vera Cruz, where peace had reigned during the years of Porfirio Díaz, the attempts of Pepe Rojas to work out his social schemes by division of his lands with his laborers, the disappointments attending these attempts, the rebellion and revolution in which Madero is successful and Díaz becomes an exile, the destruction of the hacienda, the heartbreaks, and the second flight of Pepe Roja's family, the restoration of his property, and the final loss of everything due to the division of his estates among the peons.—*P. T. Manchester.* Vanderbilt University.

●*Epistolario de Valera y Menéndez Pelayo.* Edited by Miguel Artigas Ferrando and Pedro Sáinz y Rodríguez. Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 7 pesetas.—These letters, which number several hundred and cover the period from 1877 to 1885, are of great importance for the study of Valera. There are very few letters by Menéndez y Pelayo. Valera moved about much and probably did not bother to preserve such things. The friendship between the two was close and genuine. Menéndez had need to be patient with Valera, who was continually promising prologues, translations and other collaboration, which he either put off for years or did not do at all. Valera reproaches himself continually but his correspondent never complains. In Valera's letters there are odd bits of criticism not written for publication, e.g., speaking of Galdós' *León Roch* Valera says that Galdós has imitated him. Writing to urge Menéndez y Pelayo to prepare a History of Spanish Literature, he says: "Ticknor was a scholar without critical sense or the capacity to feel and understand the beautiful." He rates Echegaray as superior to Balaguer; he loathes Campoamor; Núñez de Arce bores him to death; Henry James is "a tolerably good critic but nothing notable;" Whittier is the best of the North American poets.

Letters not intended for publication sometimes reveal unexpected aspects of well-known figures. The present collection has been edited, but still remains a case in point. For instance, it is surprising to find Valera in 1878 writing of himself as "old, worn-out, poor and hopeless" and to learn that his chief preoccupation (after the state of his health) was the amount of money that he was to receive for his writings. He urges Menéndez y Pelayo to write encomiastic "blurbs" for each of his (Valera's) books as they appear. "I need to earn some money by my writing and the blurb (*bombo*) is indispensable . . . Don't sign them lest people say that we have formed a mutual admiration society."

In the letters written while he was minister to Portugal, Valera complains continually about his health, his poverty, his wife's housekeeping, his duties, etc., etc. From Washington he writes more cheerfully at first, pleased and flattered by the to-do with which he was welcomed. He likes the country and the people, although living is very expensive. Later his peevishness returns. "Politicians are either dolts or crooks, often both. Letters and art are of no consequence. The climate is abominable," etc.

Menéndez y Pelayo's few letters are those of an industrious and high-minded young scholar, preoccupied with his work and full of respectful affection for the older man. The only self-interested thing in them is a request that Valera help him to obtain the chair of Spanish Literature at the Universidad Central.—*A. L. O.*

●Quintiliano Saldaña. *Ángel Ganivet.* Madrid. Editorial Hernando. 1930. 5 pesetas.—This study was written in competition for the Charro-Hidalgo prize offered by the Ateneo of Madrid in 1921 for the best work on Ganivet. Three of the five jurors, according to the editor's foreword, voted the prize to the book under review. However, when the identity of the several authors was revealed, one of the three who had voted for Señor Saldaña, (Azorín), changed his vote and the prize went to the work of Melchor Fernández Almagro on the same theme. The matter is ventilated at length with the names of the judges and their individual votes in *La Gaceta Literaria* for June 1 and 15 and July 1 of the present year.

The study of Señor Saldaña, which is now published for the first time, is a sound, scholarly piece of work done with imagination and sympathy. Part I begins with Ganivet's parentage—French blood on the father's side, Moorish on the mother's, and gives a detailed chronology of all the important events of his life. His education was very thorough and his academic record extremely

brilliant. He seems to have been superstitious and fatalistic, but possessed of an indomitable will. The charge that he drank to excess is not true. In fact he hardly drank at all, although he had a taste for liquor. He smoked excessively at certain times and then would break off the practice completely for long periods to make certain that the habit was not dominating him. He was polygamous by nature and for that reason never married. The author has an interesting chapter on the several women who exerted an important influence on his life. His suicide was the expression of a sort of philosophical doctrine, traces of which can be seen in his work from 1895 on. He did not believe in the Christian hell and his strong spirit, disgusted with its imprisonment in a weak and sickly body, demanded and took its freedom to return to the universal spirit from which it came. The author does not believe in the persecution mania theory which was generally accepted at the time.

Part II, which is provided with an elaborate bibliography, deals with Ganivet's work. The thirty-one letters of the *Epistolario* (1895) are analyzed one by one. They reveal the writer's ideas on a variety of subjects, religion, marriage, friendship, aesthetics, etc. Señor Saldaña traces an intellectual kinship between Ganivet and Larra and between Ganivet and Eça de Queiroz.

The ideology of Ganivet is very difficult to condense and the author has succeeded only moderately well. An attempt to condense further his condensation would exceed the possible limits of a review. What he has provided is a useful guide to one who wishes to read Ganivet intelligently. The book is beautifully printed save for a misprint on page 7 which gives the date of his death as 1895 instead of 1898.—*A. L. O.*

●Ricardo Rojas. *Elelín*. Buenos Aires. Roldán. 1929.—In another effort to widen the scope of Argentine drama, Rojas has followed the example set by Labardén in *Siripo* and written a drama based on an episode of the Conquest. The ill-fated expedition of Diego de Rojas in search of the fabled land of Elelín offers unusual interest in the shadowy figure of Catalina de Enciso, one of the few women who followed the Conquistadores to the New World. Equally happy is the choice of the octosyllabic line, evoking as it does the spirit of the Spanish "romance" and the Argentine "Martín Fierro." Whether the learned Rector of the National University of Buenos Aires will succeed in diverting part of the dramatic stream back into former channels remains to be seen.—*T. D.*

●A. Reyes Huertes. *La Ciénaga*. Madrid. Ediciones Hispano-Americanas. 4 pesetas.—Antonio Reyes Huertes, a regionalist from Extremadura with several other published novels, here studies a pessimistic writer whose father's death drove him from his studies. Amid excellent descriptions of the country, the summer grazing ground of Spain, we get the story of his vain love for a girl whose family scorns him until he wins success with a published book. Though encumbered at times by discussions of Soviet Russia, communism and kindred topics, the volume is vibrant with the author's love for his patria chica.—*Willis Knapp Jones*. Miami University.

●Sarah Lorenzana. *Eva San Juan*. Madrid. Editorial Hernando. 1929. 3.50 pesetas.—A melodramatic story of an American-born Spanish girl who went to Hollywood to earn a living. Later traveling to Madrid, she fought with a strong-willed grandmother, found a Prince-Painter lover only to lose him when another suitor shot him and himself committed suicide, and having nothing else ahead, Eva returned as Aida Snow, movie actress, to the United States.—*Willis Knapp Jones*. Miami University.

●Froylán Turcios. *Cuentos del amor y de la muerte*. Paris. Editorial "Le Livre Libre." 1930.—Central American writers, with the notable exception of Rubén Darío, are little known outside their own countries, or at least in regions where Spanish is not spoken. This is unfortunate, for authors worthy of favorable comparison with the best in Spain are not rare.

Among such authors is Froylán Turcios, a native Honduran, a volume of whom we have before us. Some of the tales here presented have been published before, notably the initial piece: *El fantasma blanco*. This is the best story in the book, and marks the author as an artist of high rank, as well as a writer of distinction. In the morbid mystery of the narrative, one may suspect the influence of Poe or perhaps, Bécquer. The author, however, does not keep to the same standard of excellence throughout the volume. He seems to be everywhere obsessed by a grotesque pessimism which voices itself too often in terms of a passion nearer jealousy or hatred

than love, as the title page promises. One would be tempted to think that if this be love, the less of it the better for the good of mankind. The latter part of the title could not be better chosen. Here the author sticks closely to his text, for death in many a grim form stalks through the book from cover to cover. There are about seventy stories or sketches in the 355 pages of text, so that one can see that the average length is very short. To sum up, the author has great talent, and at his best, stands very high as a literary artist and story writer. The dismal pessimism and sickly eroticism of many tales mar them, for the general reader, who may well long for a ray of warm sunshine and an occasional breath of fresh air. Even so, Señor Turcios writes well and therefore deserves our consideration.—*Calvert J. Winter*. University of Kansas.

● Waldemar Bonsels. *Maya la abeja*. Barcelona. Juventud. 1928. 5 pesetas.—A translation from the German by Carlos Guerendiain. The wanderings of a little bee which left home seeking adventure and freedom furnish a delightful occasion for healthful observations on life as well as for an artistic appreciation of nature. It is only just to congratulate the translator on his ability to give this story a true Spanish flavor thanks to his pure style.—*A. M. de la Torre*. University of Oklahoma.

● Victor M. Rendón. *Lorenzo Cilda*. Paris. Editorial "Le Livre Libre." 1929.—Señor Rendón is a distinguished writer, born in Ecuador. He has spent much time in Paris, and apparently has written more in French than in his native tongue. Indeed, the present book is a novel first published in French in 1906, and only lately done into Spanish by the author. The most prominent character in the story (I hesitate to call him the hero) is a young man recently graduated in medicine at the University of Paris. He is a native of Guayaquil, and comes home to settle his late father's estate. He leaves behind in Paris a fiancée, but falls in love with an American girl during his visit. These conflicting loves serve to exhibit to the reader the vacillating character of the young physician. His passion for the American girl seems to be the stronger, but he is too mean and weak to tell her of his betrothed beyond the sea, and bravely face his fate. Apprized of Lorenzo's double-dealing by a letter purloined from him by a former friend who is also jealously in love with him, Delia, the American sweetheart, in a fit of despair rushes out into the night, and is fatally injured in a great fire which sweeps the city. After her death Lorenzo departs to find what happiness he can with his French fiancée.

The only character in the book worthy of admiration is that of Delia. She, at least is faithful to an ideal. Some of the minor characters are well drawn. The author is at his best in his descriptions of the natural features of the country. Señor Rendón tells us that the novel is allegorical, the French girl symbolizing his love for Paris and the American maiden his passion for his native land. If so, Paris seems to have triumphed.—*Calvert J. Winter*. University of Kansas.

● Jesús de Aragón. (Capitán Sirius). *La ciudad sepultada*. Barcelona. Editorial Juventud, S. A. 1929. 2 pesetas.—This tale belongs to a series called *Colección aventura*, apparently well named. The same publishing house has produced Spanish translations of such authors as Curwood, Kyne and Zane Gray.

The present volume deals with a young mining engineer, who is prospecting for silver, and who hears from a girl in whose home he is a guest, of a lost subterranean city built in a huge mountain cavern by the last of the Incas, and still inhabited by Indians who have never seen the sun. Disguised as a man this girl, who claims descent from the Inca emperors, joins the engineer in a search for the buried city. They find a mechanism which they use to turn aside the waters of a mountain lake, revealing an entrance into the earth by a volcanic crater. Their adventures among the people of the lost city which they discover are thrilling. They escape with much treasure, but an earthquake forever destroys the underground city and its dwellers.

The novel is readable, but lacks the originality and force of the tales of Jules Verne or of Rider Haggard, from which the author very likely has derived much inspiration. Aside from the story, one may obtain considerable historical information from the book with respect to the period of the Spanish conquest. The setting of the narrative is near the ancient Inca capital of Cuzco.—*Calvert J. Winter*. University of Kansas.

● M. Zeno Gandía. *La Charca*. Madrid. M. Aguilar. 5 pesetas.—Without the quotation from Zola on the frontispiece—"Decirlo todo para conocerlo todo, para curarlo todo"—the affinity of the author with the French Naturalistic School would be apparent. The slice of life on the coffee plantations held up

to view in this book omits no detail of the miserable existence led by the workers and their families. Economic, scientific and religious efforts for regeneration only tend to pull their authors down to the level of the mass. The only solution is Death, which comes to the protagonists, one by one. Profoundly pessimistic as the book is, there is in it the fierce beauty of the tropics. Altogether, an unforgettable piece of literature.—*T. D.*

● Rómulo Gallegos. *Doña Bárbara*. Barcelona. Araluce. 1929. 12th edition.—It is here that Rómulo Gallegos most powerfully commands the attention of all that are jealously interested in the beautiful development of American fiction. The shortness of this notice is no measure of the artistic value of this remarkable novel of the llanos of Venezuela. *La Trepadora* promised it; and any advance of Gallegos above and beyond *Doña Bárbara* will make him the leading American novelist if he is not that already, as I believe he is. To quote Ricardo Baeza: "*Doña Bárbara* is a . . . marvel of internal equilibrium; the importance of the setting, the land itself, which after all is the chief protagonist, does not in the least detract from the human drama, whose persons interest us as much for what they are as for what they do." Nor does the style, I may add, ever depart from perfect harmony with the greatly varied themes it serves. The close weaving of this rich fabric has seldom been equaled.—*S. L. Millard Rosenberg*. University of California at Los Angeles.

● El Caballero Audaz. *La "Estrella sin alma."* Madrid. Renacimiento. 1930. 5 pesetas.—José María Carretero, under his usual pen name, gives us here his 37th novel, sequel to *El Ángel de la traición* published last year. Sagrario Meler, for whose love two men commit suicide and one is murdered, continues her adventures as actress and movie star and her friendship with a Lesbian actress.

It does not take the sixteen pages of quoted "puffs" at the end of the book, press notices and letters from critics and authors, to convince a reader that the young man launched by Blasco Ibáñez and Pérez Galdós knows how to tell a story full of sage observations and interesting characters. In spots it is a bit outspoken, but there is an atmosphere about it, a brooding sense of the tragic, and a degree of thrill and suspense which explains why its author is one of the most widely read of Spanish authors.—*Willis Knapp Jones*. Miami University.

● José María de Sagarra. *Ajo y salobre*. Traducción de Rafael Marquina. Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 4 pesetas.—The author is a young Catalan said to be notable chiefly for a marvelously beautiful style. The reviewer must leave the matter to those who have read him in the original, though from the Castilian version it seems very probable.

The novel is mainly the study of a young man, in training for holy orders, whose natural passions are strong but who is sexually timid. His attempts at sex-initiation fail and he is filled with horror at what he, a future priest, has tried to do and with a humiliation so great as to amount to self-loathing because he failed. It is a curiously complicated but perfectly possible situation. There is a secondary study of the steps by which a girl, born to be a prostitute, follows her natural bent. The action is developed partly in a small fishing village in the extreme northeastern corner of Spain and partly in the city of Gerona. The author shows a bold and virile naturalism and notable descriptive powers. Compared with the creations of Valdés and Pereda his fishermen are quite unidealized. Their speech is dotted with realistic oaths and obscenities. Their lives are half drunkenness and sloth, half extraordinary exertion and hardship. The book is worth while.—*A. L. O.*

● Andrenio (E. Gómez de Baquero). *Novelas y cuentos*. Obras Completas. Vol. III. Madrid. Renacimiento. 1930. 5 pesetas.—Despite the title, this is a volume of short stories (what is the difference between a *cuento* and a *novela corta*?), written evidently at different dates and some of them many years ago. They are of unequal, and in no case very great, merit. The first and longest, *El talismán de Napoleón*, is vaguely romantic and distinctly dull. The central idea is that Napoleon, after being exiled, was convinced that his star had set and refused an opportunity to escape from St. Helena to head a revolution against the British in India. His talisman was Josephine.

La vuelta a Italia is more realistic but hardly less dull. It deals with the tragedy of growing old in a profession, like that of the operatic stage, which has no mercy upon the aging. *La Noche Buena en un submarino* is sentimental; *La comedia de las ideas*, philosophical; *El hombre que deseó envejecer* both psychological and humorous. As a whole the

stories are pleasant enough reading but add nothing to Andrenio's reputation.—*A. L. O.*

●Y. Carmen de Battle. *Cuentos españoles.* Paris. Ediciones Hispano-Francesas. Libreria Cervantes. 1930.—A collection of twenty-three stories by contemporary Spanish writers. A short biographical sketch accompanies each. Practically all of the greatest literary figures of present-day Spain are represented and the story selected for publication in this volume is in almost all cases worthy of its author. A French translation, which is to appear shortly, will serve further to diffuse a knowledge of contemporary Spanish letters. —*T. D.*

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Each year witnesses further disclosures of newly-uncovered Risorgimento literature. The Commissione Reale Editrice has recently edited two volumes of Cavour's correspondence with Diomonde Pantaleoni, C. Passaglia, and Ottaviano Vimercati. These documents open to the student of the Risorgimento certain archives of the Foreign Office which have hitherto been withheld from publication.

Charlotte Kellogg, writing in the Atlantic Monthly of *Poland's Tenth Birthday*, pays tribute to the stimulating influence in that country of the novels of Henrik Sienkiewicz, which thirty years ago she says were Poland's "spiritual bread."

At the third international convention of Scandinavian authors, held recently in Oslo and attended by delegates from Denmark, Sweden, Norway, Iceland and Finland, the novelist Peter Frenchen argued that an author has the right to refuse to allow public libraries to circulate his books, and that authors should receive some sort of compensation for the circulation of their books by public libraries.

Professor William Witherle Lawrence of Columbia University has been decorated by the King of Sweden with the Royal Order of Vasa First Class, for his work as chairman of the Publications Committee of the American-Scandinavian Foundation.

The University of Minnesota Press has published an English translation of the letters of the Norwegian jurist Gunnar J. Malmir, entitled *America in the Forties.*

Mary E. Townsend has made a study of Germany from 1870 till 1914. published by Macmillan with the title *The Rise and Fall of Germany's Colonial Empire.*

Professor Joshua Kunitz of Columbia University writes sadly of the unfair treatment of Jews by the great Russian writers, in his volume *Russian Literature and the Jew* (Columbia University Press).

Two new books on the unfortunate Franz Ferdinand of Austria are Leopold von Chlumetzky, *Erzherzog Franz Ferdinands Wirken und Wollen* (Berlin, Verlag fur Kulturpolitik), and Viktor Eisenmeyer, *Franz Ferdinand* (Vienna, Amalthea-Verlag).

Garret Smith, writing in the Contemporary Review of the proposed complete edition of Pierre Loti's works in English, qualifies that melancholy story writer as "essentially a lyric poet."

Jonathan Cape, London, announces an English translation of Madame Aino Kallas' Finnish novel of the superstitious Baltic peasantry, *The Wolf's Bride*, which appeared in Finland in 1928.

Foreign Affairs for July lists the following significant books on the International Relations of the United States: Ludwell Denny, *America Conquers Britain*, Knopf; Paul M. Mazur, *America Looks Ahead*, Viking; F. Ciarlantini, *Incontro con Nord America*, Milan, Alpes; Max Enríquez Ureña, *Los Yankis en Santo Domingo*, Madrid, Aguilar; Denna F. Fleming, *The Treaty Veto of the American Senate*, New York, Putnam; Max Winkler, *Investments of United States Capital in Latin America*, Boston, World Peace Foundation.

Bobbs Merrill, Indianapolis, publish the English version of Carlo Sforza's *Makers of Modern Europe*, in which the ex-foreign minister of Italy sketches the leading public men of Europe as he has known them.

George Glasgow collects a group of studies of *Continental Statesmen* into a volume published by Bles in London.

Mario Missiroli published with Littorio in Rome a presentation of the Fascist point of view in the dispute with the Papacy, entitled *Date a Cesare*. Whereupon the Osservatore Romano, in Vatican City, did the expected and issued a response called *Date a Dio.*

At least three books on the most eminent Czech statesman have appeared within a few weeks. They are C. J. C. Street, *President Masaryk*, London, Bles; Donald A. Lowrie, *Masaryk of Czechoslovakia*, Oxford University Press, and Ernst Rychnovsky, *Masaryk*, Prag, Staatliche Verlagsanstalt. This is the eightieth anniversary of the old leader's birth.

BOOKS IN GERMAN

●Woldemar von Falz-Fein. *Askania Nova.* Neudamm. Neumann. 1930.—The Falz-Fein family formed part of the German migration into southeastern Russia in the first quarter of the nineteenth century. *Askania Nova* deals with the development by that family of a zoological park for the rearing of steppe animals from all parts of the world. From a historical and family biographical beginning, the author develops his narrative entertainingly. The development of the project by Friedrich von Falz-Fein is described not only with feelings of family pride, but also with understanding of the problems presented by the undertaking, because his thorough familiarity with the steppe, both its flora and its fauna, allows him to present with considerable detail the botanical and zoological characteristics of the region as a background for the development of the park. *Askania Nova* did not survive the war, and the story ends with the death of Friedrich von Falz-Fein in Germany in 1920, after the family had fled from Russia, leaving the park in ruins.—*Stanley D. Dodge.* University of Michigan.

●Ludwig Ferdinand Clauss. *Von Seele und Antlitz der Rassen und Völker.* Eine Einführung in die vergleichende Ausdrucksforschung. München. F. Lehmann. 1929. 10 and 13 marks.—The study of race and racial types, in both America and Europe, has, under the influence of the anthropometrists, taken latterly the form of the statistical analysis of metric determinations of the various traits which can be discerned on human beings, and in which the various types which are studied have been found to differ. This method of approach, however, for all the scientific validity of its exactitude, has been found not entirely satisfactory. For when the measurements have been taken and the statistical constants computed, there remain, at the end, merely the statistical constants. The intangibles which differentiate one people from another have not been captured, and there are those who feel that, in some manner or other, this should also be the aim of the student of racial differences.

For those who are on the alert for new paths toward the discernment and description of differences between human groups, this attempt of Dr. Clauss should prove stimulating. In its very tentativeness it is appealing, for a new method, when presented as a closed system, is endowed with an initial dogmatism that vitiates its usefulness to scholars who come on it at first. This presentation, an introductory statement, therefore, is in a manner which invites criticism and further probing.

The method employed is simple; it is the consideration of types more especially through the use of photographs and study of the historic past and "spirit" of a people than through the use of anthropometric measurements. The photographs, which are numerous and excellent, give point to the text, and one must admire the manner with which they are bound into the volume so that they can be utilised with the text. What differentiates peoples? The different ways in which they behave in similar situations, the differing reactions to those situations, and the manner in which these two are basally related. And on these differences the author builds his system.

One must confess that this is little enough, and the too ready acceptance of the "Nordic" school's classification of European types—for Clauss cites and follows the quite untenable classification of H. F. K. Günther and his group—causes one to wonder whether only in the utilisation of photographs, as introduced by Clauss, is not as far as the scholar can follow him. His long discussion of the mental attitudes of these "types,"—the identification of the "Nordic" as the type which accomplishes, as the doers of Europe, and of the central Europeans as docile, obedient, bearing silently the burdens of their masters, if we may cite examples—identifies him with a position that is no longer accepted in the most authoritative anthropological and psychological circles either of Europe or America.

One is grateful to Dr. Clauss for the vistas of method his book suggests. But one must

regret that he has applied his method to types which are more plausible than established, and await further use of his method and experimentation with racial differentiation on the basis of impressions before passing judgment.—*Melville J. Herskovits.* Northwestern University.

● Friedrich Schnack. *Im Wunderreich der Falter.* Mit 111 Bildern von Dr. Paul Denso. Berlin. Dietrich Reimer. 1930. 9 marks.—Schnack, the famous author of *Das Leben der Schmetterlinge*, the winner of the Lessing Prize and of the Prize of the "Deutsche Dichterakademie," has published another book on butterflies. It contains many new observations on these beautiful dreams of life. Schnack is so fortunate as to be the son-in-law of one of the greatest living students of butterflies, Dr. Paul Denso. The latter has contributed more than a hundred photographs that surpass any other illustrations of this kind, because they are taken in the open air, in the fields, in the woods, because, for the first time, they show the intimacy of butterfly life. It is a fact already acknowledged by the literary world that nobody can write a more poetic and at the same time more precise text than Friedrich Schnack.—*Felix Wittmer.* Washington and Jefferson College.

● Wilhelm Ostwald. *Die Pyramide der Wissenschaften.* Stuttgart und Berlin. 1929. 2.80 marks.—The author of the "energetic imperative" attempts in the popular form of a dialogue a new classification of the sciences. In the first part he discusses the well known efforts in this direction by Bacon, Comte, Herbert Spencer and some minor classifications. His own pyramid of sciences differs from the older forms especially in that it gives not only an idea of the more or less abstract nature of one science in comparison with the others, but it also shows the interdependence of the various sciences. It is not surprising, however, that a rationalistic scientist—who eventually goes so far as to condemn the natural languages as waste of energy—has no place in this pyramid for any retrospective and non-utilitarian studies.—*F. W. Kaufmann.* Smith College.

● *Technik und Praxis.* Heft 1. Wilhelm Tulke. *Morsen für Rundfunkhörer.* 1926. 30 pfennigs.—Heft 2. H. G. Burchard. *Funkverkehr auf kurzen Wellen.* 1926. 50 pfennigs.—Heft 4. Dr. Funk. *Die Mehrfachrohre und Selbstbau.* 1926. 60 pfennigs.—Heft 5. Dr. Funk. *Das Kristall-Detektorgerät.* 1927. 60 pfennigs. Hamburg. Rufu-Verlagsgesellschaft.—These four condensed, pocket-sized pamphlets are made available at very moderate cost to the very beginner in radio enthusiasm. The first and fifth of the set require very little outlay in money and very little knowledge of the science of electricity and contain much information in regard to modern practice in code work with abbreviations, general rules to be observed in interpretation of messages, the internationally recognized calls for information and help, etc.

The second and fourth are of interest to the amateur a little more advanced, who can afford a greater outlay in money and who has much more technical knowledge and skill. The second pamphlet devotes about half of its space to abbreviations used in communication between code operators after explaining the advantages of the use of short wave radio and giving numerous hook-ups. Pamphlet number four details the use of various types of receiving tubes in conjunction and is of especial interest for the hook-ups shown using multi-electrode tubes. These latter tubes came into use in Europe quite a while before they were popular in the United States.

The material in all of these books is presented in a very attractive style and the explanations are for the amateur, who naturally would be the only one to make use of them. All of them contain many pages of advertising matter in the body of the pamphlet which gives them a somewhat commercial appearance. —*F. G. Tappan.* University of Oklahoma.

● Edmund Hoppe. *Geschichte der Optik.* Leipzig. J. J. Weber. 1926. 7 marks.—This book, one of *Webers Illustrierte Handbücher*, is a cloth-bound 12 mo volume containing 264 pages, of which the first four deal with the knowledge of optics which existed up to the year 640 B.C., the next twenty with the discoveries made between 640 B.C. and 1600 A.D., and the next one hundred ten pages with the researches made between the time of Kepler and the introduction of the quantum theory. The twenty illustrations are exact reproductions of important diagrams and pictures which occurred in the source material. There is a bibliography containing 524 references to original papers and other sources. A subject index and an author index complete the volume.

In this work a scientist, together with years of birth and death, is mentioned only when his contribution to the subject under discussion is of importance; no other biographical material is included. The sections of the book are arranged in chronological order but in each section the material is arranged according to subjects. The amount of material contained in so small a compass is amazing. Yet sufficient details are presented in such a delightful manner that the reader never has the feeling that he has before him a list of facts. Although the book is intended for the intelligent layman a good knowledge of physics on the part of the reader has evidently been assumed. No mathematical developments are given but the important results which bear directly on experiment are stated.

It is to be hoped that there will appear a half dozen such volumes covering the entire subject of physics.—*Wm. Schriever.* University of Oklahoma.

●Karl Plättner. *Eros im Zuchthaus.* Berlin. Mohr-Verlag. 1929. 6 marks.—This frank and terrible indictment of one type of torment to which prisoners are subjected in Germany and in most other countries, is the work of a man who suffered for eight years himself and who has studied the problem with great thoroughness since. His position is supported by a preface from two physicians at the Institut für Sexualwissenschaft in Berlin. The author studies the problem from every angle, and concludes his study with a series of suggestions, very moderate and reasonable suggestions, it would seem, which he believes would greatly relieve the excruciating suffering allowed and occasioned by the present system. The book should certainly go into the hands of everyone in every country who has to do with the organization of penal incarceration.—*R. T. H.*

●Dr. Julius Moór. *Zum ewigen Frieden.* Leipzig. Felix Meiner. 1930. 2.80 marks.—This author voices the suspicion that some of the treaties, especially the Kellogg Pact, might more readily contain the germs of future wars rather than their abolition. He analyzes the ethical, the logical, and the sociological bases of permanent peace and states that in the long run peace is a matter of faith rather than mechanical relations.—*John H. Mueller.* University of Oregon.

●Rudolf Böhmer. *Das Erbe der Enterbten.* München. Lehmann. 1928. 5 and 6.50 marks.—The author bases his arguments on the conviction that the industrial hegemony of a few countries cannot be retained for an indefinite time to come, and that, for this reason, no lasting solution for the misery of the European proletariat can be expected in the way of increasing production. If we take this assumption for granted, and there are serious reasons for doing so, then, of course, no other humane solution of the proletarian problem is as impressive as the re-settling of the masses which, following the author's terminology, were deprived of their claim on the soil during the proletarization period on the 19th century. The proletarians are to be settled not around the larger cities, but in smaller towns with some acres of land for intensive cultivation. Industry will follow this decentralization, where the development has not yet begun.

These proposals are directed against both communism and capitalism with the one aim of social liberation of the disinherited. Only a man with the colonial experiences of the author can expect such a change to be brought about by the high-handed decision of a dictator. Developments in the old country are ordinarily much slower and of less dogmatic order. That, however, does not detract in any way from the value of the author's interesting and conclusive arguments.—*F. W. Kaufmann.* Smith College.

●Nostradamus. *Die Franzosen wie sie sind.* Freiburg. Bielefeld. 4 marks.—To those who have read André Siegfried on the United States, and Professor Wilhelm Dibelius on Great Britain, to mention only two of the more recent national characterizations, this volume of 350 pages is somewhat disappointing in respect to painstaking collection of material and penetration of generalizations. Although suffering from conspicuous omissions of such topics as feminism, relation of church and state, colonial attitudes, the scope of the volume is, nevertheless, appropriately broad for such a title. Economic activities, literature and art, personal morality and many other points are touched upon, although superficially in many instances. The book is written for, or at least would appeal to, the casual intelligent reader, rather than to the scholar. One who has traveled or lived in France will find the data too fragmentary and the generalizations too all-inclusive. It is furthermore marred by an all-pervading invidious comparison, either implied or expressed, between France and Germany, and a constant impugning of the moral and political integrity

of Frenchmen which, according to the author, must be regenerated in order that France may prosper.—*John H. Mueller.* University of Oregon.

●Professor Dr. Ludwig Berg. *Was sagt Sowjet-Russland von sich selbst?* Gladbach-Rheydt. Volksvereins-Verlag. 1930.—This is a very useful compilation covering the various phases of the present-day situation in Russia. It is based chiefly on the material borrowed from the Soviet press but it offers also some critical comment. The author's attitude is on the whole objective and impartial. He warms up, however, when he approaches the religious point of view which is that of a Roman Catholic.—*Michael Karpovich.* Harvard University.

●Wilhelm Hausenstein. *Badische Reise.* München. Knorr & Hirt. 1930. 3.70 marks.—Hausenstein, the clever and cultured journalist of the *Münchner Neueste Nachrichten*, presents us with a fine, illustrated little book on the country where he was born, i.e. Baden He is not so ambitious as to give a complete description of "sight-seeing," he just goes on chattering on this and that, following the intuition of his heart, and of his dreams. Almost anything he says about these good-natured and somewhat familiar people, could be said about himself; for he has an intimate and hearty way of penetrating the originality and intrinsic beauty of the Dom of Freiburg, of the castles of Heidelberg, Karlsruhe, and Mannheim, of the Black Forest and the "Odenwald," of this Southwestern atmosphere.—*Felix Wittmer.* Washington and Jefferson College.

●Otto Mock. *Nordische und tropische Welt.* Kaperfahrten eines Geistespiraten zwischen Europa und Indien. Ettlingen i. B. J. Bielefeld. 1926. 5 marks.—What might have been a first-rate travel book—for the author, apparently a young man, enjoyed the new world which he explored and wrote about it with delight—turns out to be a travel diary of a third-rate philosopher. Too much discussion: pages about bacteria, camera lenses, ship machinery are reeled off with apparently conscious desire to say something. When the author tells about Indian society, the position occupied by the natives, the Europeans and the Eurasians, the remarkable veneration in which the cow is held there, the exotic background, in short, the whole rank growth of man and nature, he is engrossing. But the book is spoiled by its affected cleverness.—*Lyman R. Bradley.* New York University.

●Kurt Faber. *Tausend und ein Abenteuer.* Tübingen. Wunderlich Verlag. 1930. 7.50 marks.—Faber is one of the professional travelers who travel for the satisfaction of their urge and for the literary material they collect. Bernhard Kellermann and Harry Frank belong to the group. They are skillful men who know the human race in all its variations; they are resourceful not only in getting out of tight places, but also in plunging in, and they have the amiable ability to serve episodes—instead of diaries. Faber saw Southwest Africa.(—and damns the English—), Angola, Northern Rhodesia, Australia, and some of the lesser-known South Sea Isles. His narrative is very entertaining and is skillfully written. He is an ardent nationalist and admits his German standards freely; nevertheless he is as exuberant in his praise, when he finds cause, as he is in his vituperations.—*Heinrich L. Wehrbein.* Brooklyn.

●Franz Thierfelder. *Suomi-Finnland. Das Land der tausend Seen.* Berlin. Georg Westermann. 1929. 10 and 12 marks.—The 170 full pages of illustrations alone would make this beautifully printed and bound book valuable; but Doctor Thierfelder deserves credit for the thorough treatment of Finland that precedes the illustrations. Climate and history, customs and politics, art and literature, trade and commerce—in fact, almost anything you would want to know about Finland—are discussed.—*J. A. B.*

●Hans Naumann und Günther Müller. *Höfische Kultur.* Halle. Niemeyer. 1929.—Naumann's *Höfische Standeskultur um 1200*, the first of the two essays that make up this volume, is an admirably clear and vigorous analysis of the courtly ideal as it manifested itself in medieval Germany. The medieval knight, striving to perfect himself in the virtues of mind and body, chose Eros as his guide. Courtly love, or *Hohe Minne*, as it was called in the time of Gottfried von Strassburg, was much more than a charming social game; it was an ethical principle which determined the culture of an age. Only *Minne* gives den hohen Mut, das erhöhte Lebensgefühl, das Gefühl glückhaften heiteren schönen Daseins, die zu allem Groszen und Guten beflügelnde Erhöhung der Stimmung, damit den persönlichen ethischen Wert und die Sympathie bei Gott und den Menschen. Medieval life was not as completely dominated by the

church as we may be in the habit of thinking. The worldly spirit of at least the society that produced courtly romance, of the "ritterliche Standeskultur," is beyond question.

"Höfische Kultur" is a "Formkultur." Form and content are identical. Only as form becomes more perfect does content become more true. Thus there is nothing extravagant about the importance attached to Parzival's question at the Grail Castle.

Günther Müller's *Höfische Kultur der Barockzeit* is also full of substance—if one has the patience to solve the intricacies of a very involved and abstruse style.—*L. E. Winfrey.* University of Oklahoma.

●Elsa Brändström. *Unter Kriegsgefangenen in Russland und Sibirien 1914-1920.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1927. 6 marks.—The author of this volume should be called the "Swedish Florence Nightingale" for the work of charity which she accomplished during the six years of warfare and the period of recovery thereafter. The work originally appeared in Germany in 1922 and has gone through repeated editions. There is perhaps no more heartrending tale of the misery of war than is found in the pages of this volume depicting the experiences of hundreds of thousands of prisoners of war and civilian prisoners in the prison camps of Russia and Siberia. This gruesome story covers three periods: the first two years when conditions were revolting, disease and pestilence raging unchecked and Russian brutality exhibiting its most abhorent features. The years 1916-1918 saw a marked improvement aided largely by neutral interference and aid, the prisoners being put to extensive use as laborers and artisans. Finally the years 1918-1920, when political conditions in Siberia prevented a return to Germany and Austria and brought about a recrudescence of the earlier trials and tribulations. There were 2,300,000 prisoners of war in Russian captivity and to this must be added the 300,000 civilians who were also interned. Of these 1,500,000 eventually returned home, leaving a staggering total of 1,100,000 sacrificed to the Moloch of War.—*Edmund Trenkner.* New York City.

●Kurt Kersten. (Editor). *Michael Bakunins Beichte aud der Peter-Pauls-Festung an Zar Nikolaus I.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1926. 6 marks.—In 1851, acceding to a request of Czar Nicholas I to make a complete confession of his activities, the redoutable revolutionist penned this extensive document in his Russian prison. It remained however, in the imperial archives until discovered by the Bolsheviki. The Czar had hoped to gain valuable information concerning the restless Poles and Slavs with whom Bakunin was known to have associated; while the prisoner, by couching his "confession" in appropriate terms, hoped to secure his release. The text is composed in an exceedingly contrite, humble and reverential tone, describes the author's early life and movements in Europe, hypocritically ridicules his early efforts as being naive and impulsive and founded upon misapprehension, all of which has been "dispelled" since his return to Russia. He flatters the person of the Czar and gilds the political situation of his country.

As an historical document, it implicates no new personages and tells us nothing which we did not already know. Its value lies in its "human interest," in the marginal notes made by the Czar himself, and in the illuminating elaborations and notes by the editor. All who are interested in the stormy '48's will find significant as well as entertaining side-glances on the notable personalities of the period by one who played in it a colorful but tragic rôle.—*John H. Mueller.* University of Oregon.

●Johannes Tralow. *König Neuhoff.* Leipzig. Paul List. 1929. 5.50 and 8.50 marks.—The Westphalian baron, Theodore von Neuhoff, lived during the earlier part of the eighteenth century. He was one of the most brazen of all the brazen adventurers of his period. Courtier and professional gambler, army officer and spy, as chance would have it, he finally rose to the position of a chosen King of Corsica, only to end his life in an English debtor's prison.

This novelized biography of Neuhoff's life makes the worst of an interesting subject. Its style is alternately bombastic and vulgar. Especially tedious are the innumerable rhetorical questions promptly answered, to the exhaustion of the printer's supply of exclamation marks. Tralow seems to have copied whole pages from history books, but the historical background thus gained remains a dead lecture. On the other hand, the audience receives the full benefit whenever a woman undresses in the course of the narrative. This technique of writing, enhanced by the entire

vocabulary of smart virility, may attract some readers, but will nauseate the rest.—*Walter Kien*. Brown University.

● Emanuel Stickelberger. *Reformation*. Stuttgart. Steinkopf. 1928. 6.50 marks.—The 400th anniversary of many of the principal events of the Reformation has given rise to considerable literature on that stormy epoch. This volume comprises a series of ten literary miniatures in which the historical characters pass in review and many of the restless scenes are re-enacted in "short-story" dress. Luther at Worms, John Knox and Queen Mary, Coligny and the massacre of St. Bartholomew, among others, are depicted in this history, in which, however, fact, fiction and legend are boldly mixed with nonchalant poetic license. These pen-pictures of tragedy and humor, reverence and sarcasm, will be enjoyed, however, only by the Protestants. This is especially true of the portrait of Paul III in his interview with Michael Angelo on the Renaissance touch in the Sistine paintings and the poetic effusions of an old Calvinistic painter anent the Catholic doctrines, which will not fail to evoke a chuckle from those who have been schooled in the Protestant conception of the 15th and 16th century Catholic hierarchy.—*John H. Mueller*. University of Oregon.

● Hieronymus Wilms O. P. *Albert der Grosse*. Seine wissenschaftliche Bedeutung und sein allseitig überrragendes Wirken. München. Joseph Kösel. 1929. 6.50 marks.—Reliable monographs about representative men of the Middle Ages are very desirable. There is an urgent need for them. But the present one is disappointing. The purpose of edification seems to be more important to the author than enlargement of our knowledge. There are plenty of quotations from modern writers in praise of the great German scholar, naturalist, theologian and holy man, who instigates the Aristotelian tradition in scholastic philosophy and who influences his disciple Thomas Aquinas—but no philosophically significant quotations at all from his own voluminous works. Instead one reads vague generalities; one can get more precise information about Albert's philosophical problems in any good history of philosophy. Does the author know his texts or does he write second-hand?—*Gustav Mueller*. University of Oklahoma.

● Harry Domela. *Der falsche Prinz*. Berlin. Malik-Verlag. 1927. 2.80 marks.—In December, 1926, the impersonation by an inconspicuous vagabond, known only to the police, of the eldest son of the ex-crown-prince of Germany was the occasion of national hilarity. This fascinating volume presents the escapades leading up to, and including, this "crime," for which the prison sojourn provided the adventurer the leisure to draw up this document. Interesting as is this tale of human adventure from orphan to "crown-prince," it is more significant as a social document from the perspective of the fifth estate, a "worm's-eye" view of our society which naturally would appear very distorted to those who view the same phenomena from the upper levels. Buffeted around with fate's other step children, the author, who maintained throughout a certain modicum of self-respect, exposes the attitudes and reactions of the submerged tenth which are reflections upon the orthodox welfare- and penal administration; an additional tang, withal, for those readers who find pleasure in the embarrassment of the smug nobility and the complacent bourgeoisie.—*John H. Mueller*. University of Oregon.

● Georg Kerschensteiner. *Selbstdarstellung*. Separate from Vol. I of *Die Pädagogik der Gegenwart in Selbstdarstellungen*, edited by Dr. Erich Hahn. Leipzig. Meiner. 1930. 2.80 marks.—In this fifty-page autobiography a veteran educational reformer reviews a long career of agitation, mostly political, twenty-five years of which were spent as Schulrat of the city of Munich. Professor Kerschensteiner (he became a university teacher at Munich after the war, and was later called to Leipzig) has fought for the Pestalozzian objectives of handwork, vocational training, and continuation schools. He acknowledges his indebtedness to Professors John Dewey and Paul Hanus, as well as, on the theoretical side, to the German philosophers Windelband and Natorp. In regard to the present, he holds that although German education is busy reforming itself "almost night and day," its changes so far are chiefly external and superficial. Only when it takes practice as seriously as it now takes theory will it undergo a real transformation. The bibliography of the author's books and articles numbers seventy-five titles, many of them mathematical and geodetic works.—*Harold A. Larrabee*. Union College, Schenectady, New York.

● Immanuel Kant. *Grundlegung zur Metaphysik der Sitten, mit Leitfaden und Erklärungen von Rudolf Otto*. Gotha. Klotz. 1930. 7 marks.

—This is an annotated edition of the Kantian classic by the well-known Professor Otto, of Marburg. The treatment may be termed exegetical rather than critical, and includes a topical outline of the work, elaborations and copious notes, being designed as an introduction to the study of Kantian philosophy in the higher schools. While much of American philosophical scholarship, following James and Dewey, has veered away from the Kantian problems, no one has denied the necessity of studying the works of the Königsberg ethicist in view of his intrinsic philosophical merits and his influence upon German culture. The American student will find this production extremely interesting and profitable, for the *Grundlegung* treats most of the characteristic Kantian concepts, such as the categorical imperative, will, duty, practical and pure reason and others. The fact that the text is a fac-simile of the edition of 1786 adds greatly to its historical interest.—*John H. Mueller*. University of Oregon.

●R. Allendy. *Wille oder Bestimmung*. Stuttgart. Hippokrates Verlag. 1930. 6 and 8.50 marks.—Allendy's discussion of Free Will versus Determinism is chiefly based on the findings of the psychoanalytical school and the discovery of obscure mechanisms. He foregoes purely philosophical argumentation and hardly mentions the principle of causality, but his pragmatic attitude probably will be the more convincing. In the final chapter the author devotes considerable space to astrological influences which he considers factual and which he places in a collateral position to influences due to "type." Behaviorism, its teaching and its findings, are not included. The book is easily read and easily understood; its influence cannot but be beneficial.—*Heinrich L. Wehrbein*. Brooklyn.

●Martin Heidegger. *Was Ist Metaphysik?* Bonn. Friedrich Cohen. 1929. 1.50 marks.—Kurt Riezler. *Über Gebundenheit und Freiheit des gegenwärtigen Zeitalters*. Bonn. Friedrich Cohen. 1929. 1.20 marks.—These well-printed pamphlets contain recent public addresses by contemporary German philosophers, the first of them being the opening address at the University of Freiburg for the year 1929, while the second was delivered at Davos in March of the same year. Professor Martin Heidegger, a brilliant former disciple of that "veritable Proust of epistemology", Edmund Husserl, has evolved a philosophy centered about the idea of "Sorge" which is regarded by some as the most promising of recent German theories. It is said that he shuns communion with his fellow-philosophers, preferring to wander in the fields and talk with peasants. But unfortunately he still chooses to outdo his master in tortuousness of academic language, and his answer to the simple question of his title is an extremely involved analysis of the idea of "Nichts." Professor Riezler's survey of the present era sets the darker aspects of its determinism over against the lighter phases of its freedom, which latter are chiefly the gift of the new physics. It is the collision of freedom with fatality that gives all human life its character' although both freedom and fatality change their guise in the course of history.—*Harold A. Larrabee*. Union College, Schenectady, New York.

●Franz Josef Brecht. *Platon und der George Kreis*. Leipzig. Dieterich. 1929. 4 and 5.50 marks.—A study of the new interpretation of Plato, as it originated among the followers of Stefan George, and its influence on modern historiography and biography, very commonly characterized by the word "Wesensschau." Much valuable insight into this modern form of humanism is afforded. A synthetic presentation with fewer quotations would have been more forceful and clear to the reader.—*F. W. Kaufmann*. Smith College.

●Ernst Horneffer. *Pazifismus*. Eine philosophische Untersuchung. Erfurt. Kurt Stenger. 1929. 2.50 marks.—It lies in the nature of life to move between the two poles of creation and destruction of form. With regard to the inner development of the State the meaning of these poles is: consolidation and revolution; with regard to international relations: international treaties and leagues on one hand and war on the other. Therefore, armament is a necessity of international life.—While the author's arguments regarding life and State remain within the realm of philosophy, the conclusions do not: Since there is a more humane form of revolution, a more humane form of settling international disputes is possible; the danger of the mere existence of armies is not touched at all in this pamphlet; and the equation of pacifism and effeminization is very one-sided, to say the least, as the example of the Indian non-resistants clearly demonstrates.—*F. W. Kaufmann*. Smith College.

●Otto Weininger. *Über die letzten Dinge.* 9. Auflage. Wien. Wilhelm Braumüller. 1930. 5.40 marks.—This volume on the "ultimates" deals in numerology, symbolism, and characterology. The author, a Protestant Jew, a neuropath and suicide at 23, found universal harmony in symbolism which he utilizes to analyze the human and animal kingdoms, the great literary and musical creations of Ibsen, Wagner and Beethoven as well as the criminal mind. Here is mysticism with the erudite touch. This group of essays is in many respects extremely interesting and occasionally even illuminating, though, in general, by no means convincing.—*John H. Mueller.* University of Oregon.

●Theodor Siegfried. *Das Wort und die Existenz.* Eine Auseinandersetzung mit der dialektischen Theologie. I. *Die Theologie des Worts bei Karl Barth.* Gotha. Klotz. 1930. 10 marks.—This is one of the most thoroughgoing criticisms of the "theology of dialectic" or "theology of crisis" that has yet appeared. The author makes a searching analysis of Barth's *Prolegomena zur Dogmatik*, taking up in turn Barth's ideas concerning dogma, the nature of religion, the church, a Christology, and the "Bewusstseinstheologie." The claim to offer a new basis for theological thinking is examined in detail, and the conclusion is reached that Barth actually gives no new content but merely a new form for old ideas. The indefiniteness of his use of the concept "Wort" is also brought out. The book closes with a substantial defense of Schleiermacher against the Barthian attack. Two companion volumes, dealing respectively with Friedrich Gogarten and Rudolph Bultmann, are announced as following soon.—*J. S. Bixler.* Smith College.

●Walther Classen. *Eintritt des Christentums in die Welt.* Gotha. Klotz. 1930. 12 marks.—Writing in a vivid pictorial style, and drawing frequently on his own experiences as a traveler in Palestine for his illustrations, Dr. Classen has produced a history of early Christianity which offers no startlingly new theories but presents an unusually attractive and readable narrative of the main events in this very complex period. The story begins with the life of Jesus, continues with the spread of Christianity in the Roman empire, and ends with a discussion of Theodoric and Benedict. The point of view is devout yet critical. Jesus is treated as a power animating men's lives whose secret is yet to be explained, and Christianity is credited with popularizing and making truly effective the ideal of brotherhood after which the ancient world aspired. The book is especially appealing because of its freedom from dogmatic assertion and the sensitiveness with which moot questions are discussed.—*J. S. Bixler.* Smith College.

●Heinrich Hermelink. *Das Marburger Religionsgespräch, 1529-1929.* Gotha. Klotz. 1930. 3 marks.—In September 1929 convened in Marburg the representatives of practically every Protestant denomination, European and American, to commemorate the 400th anniversary of the epochal disputation between Luther and Zwingli. This "ecumenical awakening," as it is characterized by Archbishop Söderblom, is pitched on the dominant note of unity of all Protestant bodies of the world. The outstanding paper in this collection is that of Professor Dr. Rudolf Otto, University of Marburg, in which is proposed a "Protestant World Senate" which would articulate the diverse evangelical bodies in order that Protestantism, like Catholicism, would have its spokesman on moral and social questions, civil problems, such as calendar reform, and provide a defense for minority groups. While the papers present nothing that is new to anyone who is familiar with Protestant church history, they are certainly of great interest to liberal students in the field. Such a rapprochement seems to be a belated victory for Zwingli who, according to tradition, offered the right hand of fellowship to Luther, whereas the latter refused to subscribe to a "unity above differences."—*John H. Mueller.* University of Oregon.

●Erwin Langner. *Die Religion Gerhart Hauptmanns.* Tübingen. J. C. B. Mohr. 1928. 5.50 marks.—Within the compass of one hundred pages Erwin Langner posits the thesis that Gerhart Hauptmann's religion is to be interpreted as an emanation from his inner self and must hence be discussed in immediate relationship to the totality of his spiritual life. Having in his naturalistic works presented man upon the firm ground of external reality, biologically, minutely, truthfully, however ugly, the poet could then proceed to show man in his attempts to adjust his mundane microcosmic world to the macrocosmos. Accordingly the real tragedy of man begins at the point where he is no longer aware of the cosmological laws conditioning his life, where he considers himself responsible for situations that lie outside the realm of his

decisions. The attitude of understanding fellow men toward such a person is one of compassion, wherein humanity becomes conscious of its cosmic relationship. "Der G. Hauptmannsche Mensch, der von einer entgotteten Welt kam, weil er in seiner kosmischen Daseinsgrenze keinen Platz für den frei schaffenden Gott sah, rettet sich Gott, indem er das Leben im Kosmos selbst als letzte Seinsoffenbarung, als göttliches erfährt." Recognizing no dualism, Hauptmann likewise views nature as an immediate, positive expression of life. It is to him not an object for scientific study but rather a sacred revelation. "Das Leben schenkt sich in Natur als Erlebniseinheit mit Gott . . . Das tiefste Eindringen in die Natur bleibt dem intuitiven Schauen vorbehalten." Finally Langner detects in Hauptmann's exalted characters, chiefly Emanuel Quint and Till Eulenspiegel, a type of man approximating Herder's ideal of humanity and Nietzsche's superman. Man of today is affirmed only insofar as he embodies potentially the man of the future. Life itself is considered as the growth and development of that man. In view of this conception Quint is not a psychiatric case, nor Till a fool. "Es ist die Tragik der Wahrheit, dass sie im Gewande der Narrheit . . . daherschreiten muss, weil sie nicht arm genug ist, sich der Erwartung der kleinen Geister anbequemen zu können." The present life is in a flux, a crisis, a transition. Dissatisfaction with it is therefore not tantamount to scepticism, for scepticism does not recognize an upward development. Rather does this dissatisfaction arise from an irrational, religious longing for a union of man with God in Christ. This union is brought about through a feeling of identity among mankind based upon the recognition of a common need for compassion. Interspersed with suitable illustrative passages, the treatise represents a convincing attempt to harmonize the puzzling pagan and naturalistic elements in the writings of Hauptmann with his essentially religious Weltanschauung.—*Erwin T. Mohme.* University of Southern California.

● Magdalene von Tiling. *Von der besseren Gerechtigkeit. Erläuterungen zur Bergpredigt.* Stuttgart. Steinkopf. 1929. 1.60 marks.—Dr. von Tiling reminds us that "Die Bergpredigt ist die grosse Wiederaufnahme des Alten Testaments im Neuen Testament." And she proves her case by a careful comparison of every passage in Matthew 5-7 (incidentally with the corresponding passages from Luke, and) with the Old Testament passages which handle the same matters. It appears that the young Rabbi from Galilee was as scrupulous in his observance of the law and the prophets as were any of the scribes and Pharisees whom he blamed. But he observed them in a different spirit.—A little more care for accuracy in the printing of the references would have saved the student some trouble.—*R. T. H.*

● Friedrich Bruns. *Amerikanische Dichtung der Gegenwart.* Leipzig. B. G. Teubner. 1930. 6.40 marks.—The great interest in American civilization which at present prevails in Europe and especially in Germany and which led to the foundation of several academic professorships for *Amerikakunde* is probably responsible for the writing of this book. It was a fortunate idea of the publishers to entrust an American scholar of German literature with this task, for from his intimate knowledge of the two nations he is especially well fitted for an interpretation of American problems to German readers.

In three chapters Prof. Bruns draws lucid and sympathetic portraits of our present novelists, lyric poets, and dramatists, filling in the background of his canvass with terse but adequate descriptions of the economic and cultural development of the nation as a whole. Parallels with German writers are used wherever they offer themselves as short-cuts to closer characterization and definition. The arrangement of the three parts is somewhat anticlimactic, for in the second, the discussion of lyric poetry, Prof. Bruns is probably at his best while in the first the subject itself, American fiction, is richer in individualities and more interesting in substance than in the last part, in which Eugene O'Neill practically holds the field alone. But the chronology undoubtedly justifies the author's presentation.

We can only wish that the book may become as widely known in Germany as Sinclair Lewis' novels, for it will give its readers a juster and more sympathetic understanding of America, of its aesthetic awakening and literary achievement.—*Ernst Feise.* Johns Hopkins University.

● Wilhelm Kosch. *Deutsches Literatur-Lexikon.* Biographisches und bibliographisches Handbuch. Halle. Niemeyer. 1927-30. 2 vols.—This biographical and bibliographical handbook in the filed of German literary history fills a great need. It brings together all information in the field of German literature that is generally

scattered in various and numerous historical, critical, biographical and bibliographical reference works. It does not limit itself to giving the birth dates, lists of publications and addresses of living literary personalities in the manner of the "Who's Whos," and goes beyond the regular histories of literature or literary yearbooks, which generally furnish only names and titles in addition to other biographic and historic items The aim of the book is to be a true reference work, from which the literary historian may obtain full information concerning everything connected with German writing in any way whatsoever. It is a real literary encyclopedia, containing all information needed with regard to literary men, events, themes, types, genres and schools. Not only will we find in it men of letters of every kind and rank, beginning with the earliest period, but also political and historical writers, and even translators. The books goes as far as to furnish information with regard to any person who has in any way whatever played a part in the development of German literary history or who is mentioned in German literary works. Thus we will find in this book mention of biblical, mythological and historical characters who furnished material for literary treatment. Historical events which exerted an influence on the history of German literature are thoroughly treated. This book lists also the origin of folk, church and student songs, and furnishes the names of the men who modernized them and who composed the music for them. Nor is the realm of journalism overlooked. The volume furnishes brief characterizations of the principal German newspapers and magazines, detailing their history and defining their political orientations. Even the leading publishing houses of Germany find mention. A number of American Germanists, on account of their contributions to the field of literary history or criticism, are also listed in this work.

This literary lexicon will be hailed with enthusiasm by every worker in the field of Germanics.—*Maximilian Rudwin.* University of Wyoming.

● Albert Soergel. *Kristall der Zeit.* Leipzig. Grethlein. 1929. 12 marks.—Albert Soergel and his collaborator, the poet Joh. von Guenther, have read about 150,000 poems of the last fifty years in order to select some 800 for this anthology. They were not concerned with either history of literature or history of civilization, they did not choose those poems most characteristic of a period or school, they were guided by their sense of perfection only. Nobody in the world would be able to select exactly the best poems: for no judgment is entirely objective. But it seems that the editors have done exceedingly well. Authors of a certain undeserved fame have found a small place or no place at all, while some of the younger and even the youngest generation who will last in literature, poets like Hans Carossa, Max Mell, Friedrich Schnack, Richard Billinger, Ruth Schaumann, Ina Seidel, and others, are given the large space they deserve. This newest work of Soergel is not only the best orientation for anybody interested in modern German lyrics, it is, like Borchardt's *Ewiger Vorrat deutscher Poesie,* a real book for the home-library.—*Felix Wittmer.* Washington and Jefferson College.

● Sir Galahad. *Idiotenführer durch die russische Literatur.* München. Albert Langen. 1925. 3 and 5 marks.—This guide is a virulent iconoclast, smashing on his way the shrines built to what he calls the greatly overrated Russian literature. Dostojewski and Tolstoi draw his especial ire, the one being repeatedly referred to as a proponent of bodily filth, hysteria and epilepsy, the other as an impotent messianic prattler and moujikomaniac. If the author were less obviously prejudiced by political and religious dislikes, he might frequently gain his point with the reader, who could wish besides for a clearer and simpler style.—*Germaine A. Donogh.* Washington, D. C.

● Wilhelm Müller Scheld. "*Im Westen nichts Neues,*" *eine Täuschung.* 5. ergänzte Auflage. Idstein. Georg Grandpierre. 1929.—Here is a case of a sensitive literary critic who has been shocked into a protest against the "undeserved" popularity of this internationally famous war novel. Not wholly without personal insinuations, the novel is declared to be psychologically unsound in its character delineations and sociologically false in its pacifistic implications. Remarque's technique is condemned as amateurish, obtrusive and non-literary. The story is a piece of "period-literature," not a work of art, and the events are selected not in terms of their relations, but to serve the author's propagandistic appeal to the mass mind.

The critic, who also served at the front, does not deny the essential fidelity of most of the pictures, but insists that the "nobler aspects" of such experiences should not have

been sacrificed to the admittedly sordid and gruesome misery which alone pervades the Remarque'ian tableaux. Only sufficient truth is presented to be misleading.

Agreeing with Scheld that Remarque is not a Tolstoi or a Dostoievski, the reviewer sees in this brochure a reopening of the old question of (1) the criteria and the relation of content and purpose of a work of art; and (2) a vigorous declaration of one philosophy of life as a refutation of another.

While many of the criticisms must be accepted, nevertheless the reviewer strongly suspects that, in this "symphony of horrors," Remarque like so many others among whom must be included the present reviewer as well as General Sherman, whose laconic characterization is still classic, failed to find much of the "elegant and ennobling" in warfare. It must be added that the noble sentiments of international brotherhood which were brought to expression in the novel are dismissed as "schöne Märchen."—*John H. Mueller*. University of Oregon.

●Werner Burkhard. *Grimmelshausen, Erlösung und barocker Geist*. Frankfurt am Main. Diesterweg. 1929. 6 marks.—The author reveals in this study a deep understanding of the German soul in the seventeenth century, that soul so problematic and torn asunder by the ferocious Thirty Years' War, weary of life and yet inebriated with the Renaissance spirit of worldly and spiritual infatuation. Jakob Böhme, the central figure in that mystic age, points ad astra, living a life of introspection and mystic worship. "Im Geiste dieses wunderlichen tiefgrübelnden Mannes spiegelte sich die innerste Welt des deutschen Barocks: die bunte Verwobenheit und flammende Vereinigung von Unruhe und Wesen, Wille und Leib, der urchristliche Dualismus von Weltangst und Entsagung." And in Grimmelshausen's works this baroque spirit, this fantastic and grotesque outlook on life is incorporated at its best. The book is written inspiringly, and gives a valuable bibliography on seventeenth century culture, religion, literature, etc.—*Louis P. Woerner*. Stanford University.

●Adolf Bartels. *Geschichte der deutschen Literatur*. Braunschweig. Westermann. 1924. 7.50 and 14 marks.—Adolf Bartels is the author of three important histories of German Literature: the first, in two volumes, of which six printings appeared between 1901 and 1909; the present, in one volume (first printing, 1919); the third (1924) comprising the first three volumes of a projected series *Hauptwerke der deutschen Literaturgeschichte*, of which succeeding volumes are to treat outstanding figures and problems, closing with *Der Dichter und sein Schaffen*, the sixth volume.

The present volume proposes a treatment of the solid matter contained in the 1901 work in a somewhat more attractive and entertaining style; in this it must be said that the author is successful. The book is clear, concise, almost snappy in diction. It differs from the later three-volume work both in exhaustiveness and in plan. In the latter we are, for instance, introduced to the Nineteenth Century through 7 pages of historical background, then follow 22 pages on the development of the earlier Romanticism, then chapters of seven or eight pages each on four or five of the more important representatives of the movement. In the present volume, the same subject is introduced by three pages on the subject of Romanticism in general; a page is devoted to Romanticism in Germany, a page to the romantic philosophers, then approximately two pages to Hölderlin, etc. Obviously in the shorter work the emphasis is laid on the individual writer; we study movements through their representatives, and these sketches, while data must be suppressed and excerpts pared to a minimum, are vivid and impressive. Bartels in his Introduction expresses the hope that this book may become a standard for the study of literature in schools, and he has here developed one of the essential qualities of such a book.

Certain faults stand out; Bartels is inclined to be dogmatic and he gives his rivals short shrift. For instance he reduces the literary value of Sudermann and Mann to one book each (*Frau Sorge* and *Buddenbrooks*, respectively). The critic who evaluates men or movements should either be less drastic in his statements or give himself more room in which to adduce proofs. But in spite of these shortcomings we have here a compact but rich, convenient, and eminently readable handbook.—K. C. K.

●*Deutsche Literatur in Entwicklungsreihen*. Reihe Aufklärung. Erster Band. *Aus der Frühzeit der deutschen Aufklärung*.—Reihe Volks- und Schwankbücher. Band I: *Volksbücher vom sterbenden Rittertum*. Reihe Barock. Barockdrama. Erster Band: *Das schlesische Kunstdrama*. Reihe Deutsche Selbstzeugnisse. Erster Band. *Die Entwicklung der deutschen Selbstzeugnisse*. Leipzig. Reclam. 1928. 7, 8.50

and 15 marks each volume.—This many-volume history of German literature, which has already been mentioned several times, editorially and elsewhere, in *Books Abroad*, is now in full swing. Of the 25 groups of monographs, to consist of from two to twenty volumes each, the above list accounts for the initial volume of each of four series. If the Lord gives Dr. Kindermann's staff and *Books Abroad* the strength to persevere to the end, we expect to chronicle the appearance of every item, au fur et à mesure.

Of the volumes before us, Dr. Brüggemann's record of the early Aufklärung discusses the place of the fighting individualist Christian Thomasius, who fired the first gun in the campaign to free German thought from the pious superstitions and inhibitions which had hampered it; but whose bumptious subjectivism waned before the steadier rationalism which is the real spirit of the Aufkl irung. This volume prints parts of several Thomasian discourses, and two of Christian Weise's courageous comedies.

Dr. Kindermann himself, the general editor, supplies Volume I of the Volks- und Schwankbücher series, a collection of the fifteenth and sixteenth century chivalric Volksbücher, with a scholarly 35 page introduction. This series, with its Volksbücher "—von Weltweite und Abenteuerlust," "—von der leidenden Frauenseele," "—von närrischer Weisheit," "—von irdischem Glück und ewiger Sehnsucht," and the like, had a poet to write its titles, and a little patience will discover not a little poetry scattered through its garrulous old pages.

Dr. Willi Flemming edits for the volume *Das schlesische Kunstdrama*, which inaugurates the five-volume Barockdrama series, selections from the treatises and plays of Martin Opitz, two full plays of Andreas Gryphius, and one from Daniel Casper von Lohenstein. And Dr. Marianne Beyer-Fröhlich's volume on *Die Entwicklung der deutschen Selbstzeugnisse*, the introductory volume to an anthology, is an absorbing history of a literary genre. "Sicher aber ist," writes Dr. Beyer-Fröhlich, and proves it, "dass die Selbstzeugnisse die menschlich intensivste Gattung im Schrifttum darstellen."

Instead of printing his history in two dozen bulky and expensive volumes, Reclam is issuing it in two hundred and fifty small and cheap though sufficiently well-made little books, each of which, nevertheless, has a degree of completeness in itself. This experiment is worth watching. Let us hope it will increase his sales and give the work, or parts of it, a vogue which the bulky older collections never enjoyed.—*R. T. H.*

● *Deutsche Literatur in Entwickelungsreihen.* Reihe: Politische Dichtung, herausgegeben von Univ.-Prof. Dr. Robert Arnold, Wien, Band I: *Vor dem Untergange des alten Reichs (1756-1795)*, herausgegeben von Prof. Dr. Emil Horner. Leipzig. Reclam. 1930. 7, 8.50 and 15 marks.—The present volume of this magnificent undertaking offers a very clear picture of German lyric poetry redeemed through national, patriotic, and social motives from the times of Frederick the Great (1756) to the threshold of the Napoleonic Era (1795). In this space of thirty-nine years the poets of those national and patriotic poems voice that longing that animated the German nation to create an individual "Self." This desire is quite clearly expressed in the poems that arose during the Seven Years' War. It is a truly patriotic lyric poetry with an ineffaceable charm, for it pursues the events on the battlefield very closely. Intermixed with this patriotic exultation and enthusiasm is an intense yearning to see the fighting and the shedding of blood come to an end. On the whole the volume in which the entire territory of German speech has been included presents to us a manifold picture of the disconsolate dissection of Germany into small independent states and of the national rise of Prussia.

The volume contains a very scholarly and helpful introduction by Dr. Emil Horner of Vienna, a short bibliography, a reliable commentary and last not least a list of authors alphabetically arranged, with the date of birth and death of the various authors.—*Eugen Hartmuth Müller.* University of Minnesota.

● Wolfgang Golther. *Tristan und Isolde in der französischen und deutschen Dichtung des Mittelalters und der Neuzeit.* Berlin. W. de Gruyter & Co. 1929.—*Parzival in der deutschen Dichtung.* Berlin. W. de Gruyter & Co. 1930. —In those two small volumes Prof. Golther has adapted his well-known earlier works of similar title to the plan of de Gruyter's new series *Stoff- und Motivgeschichte der deutschen Literatur.* The material presented is essentially that of the older studies, but the author has introduced the results of recent investigation, at least as far as he accepts them. Altogether the books offer a clear, interestingly

written, and scholarly introduction to *Tristan* and *Holy Grail* as they have developed in European literature, by one of the best known German students of the Middle Ages. One objectionable feature might be mentioned: the reader's difficulty in distinguishing between debatable opinion of the author—of which there is no little—and accepted fact; but perhaps the limitations of the series made this unavoidable.—*L. E. Winfrey*. University of Oklahoma.

●Erika Mitterer. *Dank des Lebens*. Frankfurt am Main. Rütten und Loening. 1930. 3 and 4.50 marks.—Erika Mitterer, the talented young Viennese lady, is already known to the lover of lyrics by the anthologies of Heuschele and of Soergel. Her first book is a beautiful hymn of life. The impetus of youth dominates her: she does not lack wisdom, but she has the courage to obey her impulses, to face the fate of sorrow and deception. "Weil Vergängnis ist, gilt kein Verzicht! Trinke Sonne, bis das Auge bricht! Hilft es dir, was weiser Mund gewusst? Hör' es an, doch tue, wie du musst!" A beautiful and promising book.—*Felix Wittmer*. Washington and Jefferson College.

●Johanna Wolff. *Die Töchter Sauls*. Tragödie. Stuttgart und Berlin. J. G. Cotta. 1919. 1.50 marks.—In this tragedy two daughters of King Saul, Merob and Michal, take part in the struggle between Saul and David. The character of Merob is drawn with powerful strokes, and she is revealed as a woman of unusual mind, strong will, boundless devotion to her father. She looms like a giant, unbending in an armor of iron and steel and breathing hot flames of love and scorching fires of hatred. Michal is gentle and weak, but firm in her decisions and loyal to her love. She attains her aims by devious paths, like her lover whose weapons are smooth words and caresses. Saul is honest, straightforward, well-meaning, brave, but easily succumbing to the influence of those he loves. David's character is rather blurred and the intimation of several scenes that he is a skillful courtier and politician remains unverified, yet unrefuted.

It is a strong drama, and almost all the characters are effectively and vividly recreated.

The play is written in beautiful rhythmical prose. *Sophie R. A. Court*. Norman, Oklahoma.

●Th. H. Van de Velve. *Ananke*. Schauspiel in drei Aufzzügen. Leipzig. Grethlein. 1929.—This play deals with the problem of a physician's right to end human life, including that of an embryo, when the prolongation of life means useless and unavoidable suffering. However, in his preface the author endeavors to prove that the drama is not a problem play, because it does not attempt to give any solution, and because in writing it the author had in mind situations and characters rather than the problem. But it is best to classify it as a problem play, because as such it is admirably well constructed to bring out the different angles and differences of the question, while as a play of characters it suffers from one-sidedness.

There is enough action to hold an audience, some humor to relieve the tension, and a good deal of characterization. Everything is subordinate to the main idea, and even the central figure is seen only from the point of view of his inner conflict arising from the p ofessional problem which invades his personal life.—*Sophie R. A. Court*. Norman, Oklahoma.

●Alfred Wolfenstein. *Die Nacht vor dem Beil*. Drama in neun Bildern. Stuttgart. Deutsche Verlagsanstalt. 1928.—A nightmare-inducing play. Outside the death-cell of a mu derer awaiting execution at dawn, the relatives of his victims are gathered, hurling curses at the doomed man The idealistic son of the prosecuting attorney joins them, engages in a conversation with the prisoner and exhorts the crowd to clemency, succeeding only in turning upon himself the ire of both the murderer and the bystanders. He spends the rest of the night in hectic and vain endeavors to obtain a commutation of sentence for the guilty man and is finally removed by force from the house of the executioner. Opponents of capital punishment will find ample material in the play to justify their humanitarian views, while the sterner minded have equally as many points left upon which to base their epigram "Que messieurs les assassins commencent d'abord." —*Germaine A. Donogh*. Washington, D. C.

●Robert Neumann. *Hochstaplernovelle*. Stuttgart. Engelhorn. 1930. 5.80 marks.—For most of us this story will be novel since few of us would rate more than Kleinwild in the estimation of this well groomed swindler and we do not, therefore, have occasion to know the ways of his world. Despite the utterly worthless, parasitic character of the leading

figure the author manages to enlist our sympathy with him at the crucial moment. There is suspense and surprise; we wonder in our innocence at the easy manner in which the hero outwits a provincial colleague in the game and we are inwardly glad that for all his proud assurance his reading of character is not quite infallible.

It is a clever story, light, breezy, ephemeral, neither elevating nor depressing,—a book with which one may pass an idle hour.—*R. W. Pettengill.* Skidmore College.

● Josef Magnus Wehner. *Sieben vor Verdun.* Ein Kriegsroman. München. Georg Müller. 1930.—This new war novel depicts the furious fighting before Verdun in 1916 and appears intended to serve as a memorial to the unnumbered dead who died devotedly for a country which shall endure, despite the apparent futility of their sacrifice.

Sieben vor Verdun lacks the easy style and sustained interest of *Im Westen Nichts Neues*, indeed there is marked unevenness both in style and interest. The Seven are not introduced in a compelling way, although some win our sympathy before we are done and some portions of the book are gripping.

Wehner wavers between an attempt to recount the operations as a whole, and Remarque's simple method of letting us see and feel the whole only through the few characters he portrays with no pretense of writing a history of major operations. In consequence Wehner's story is often confusing In so far as it may represent faithfully the feelings of the German soldiers before Verdun during those long months it has real value as an historical commentary.—*R. W. Pettengill.* Skidmore College.

● Willy Seidel. *Die magische Laterne des Herrn Zinkeisen.* München. Georg Müller. 1930. 8 marks.—There is a tropical fruit, called Chirimoya, which tastes like a luscious pear, Swiss cheese, and champagne. Seidel's book reminds me of this fruit; the equation is: champagne = E. T. A. Hoffmann, cheese = Seidel's uncle Heinrich of *Leberecht Hühnchen* fame (here with post-war flavor), pear—very difficult to determine, perhaps Chirimoya-an-sich, surely with an admixture of *Eulenspiegel* and a drop of spiritus Brunsvicensis. To the puzzled reader of this apparent cocktail recipe I must betray that my inspiration comes from Herr Zinkeisen, the foremost hero of these twelve tales, whose own story frames the other eleven, nay, even causes them, since his magic lantern with its childish pictures suggests to the author the plots and persons to be xploited. They are of too varied a nature to be summarized by the reviewer; all of them, however, are at the same time bubbling with humor and filled with mystery, substantial, problematic, well—as I said—Chirimoya.—*Ernst Feise.* Johns Hopkins University.

● Dorett Hanhart. *Das späte Schiff.* Roman. Stuttgart. Deutsche Verlags-Anstalt. 1930. 5.50 marks.—Late his ship comes in, for he is one of the life's stepchildren, growing up with a feeling of his insufficiency, giving his love to a woman who seems to be like himself but gives nothing because she has nothing to give. And then he matures all of a sudden in a lovely summer romance with the love-starved wife of another. This bare outline of the story, however, conveys no idea of the delicate etchings of its episodes, of the lyric charm of its autobiographic form, which somehow intrigues the reader through a certain psychological hide-and-go-seek element; for the feminine slant in this man's writing, the feminine touch in this man's love, trouble us almost subconsciously. The book is handsomely bound and printed, but 5.50 marks seems quite a price for a novel of 25,000 words.—*Ernst Feise.* Johns Hopkins University.

● W. E. Süskind. *Jugend.* Deutsche Verlags-Anstalt. Stuttgart. 1930. 7.50 marks.—In spite of its title the book has little, if anything, to do with the "Youth movement" in Germany. The author is most successful when he deals with the school period of the main character—Fleming. There the scenes are lively, the characters and the situations quite natural. The second half of the book, when Fleming is out of school already—is pale and drawn out. The account the author gives of the period of depreciation of the German mark is not stirring.

The style of the book conforms to the present tendency in German fiction of simpler sentence construction. The vocabulary has more than the usual admixture of words borrowed from the English language.—*Nathan Altshiller Court.* University of Oklahoma.

● Wilhelm Engelke. *Theodor Obermeyer.* Roman. Braunschweig. Westermann. 1929. 7.50 and 10 marks.—Ludwig Finkh. *Urlaub von Gott.* Erzählung. Stuttgart. Deutsche Verlags-Anstalt. 1930. 5.50 marks.—The old

legend of the sowing of the dragon's teeth is truly symbolic of the regenerating power which Germany has again and again derived from the soil of her old tribes. Not unlike the "Heimatkunst" of the late 19th century but broader in scope and conscious of its national mission, an autochthonous regional literature is at present taking up the life problems of the new republic and its young generation. It is astonishing to see that all provinces are joining hands in this work; even Westphalia, which since Immermann has had little to say, is gaining an important place in this new movement.

Wilhelm Engelke, born in Höxter in 1885, contributes a virile and lucid book, *Theodor Obermeyer*, the novel of a leader of German industry. Its first part makes heavy demands on the reader's willingness to be introduced to the problems and technicalities of coal-mining, but the author cunningly has his hero write about them to his beloved, arguing that if poets can interest her in all sorts of fantastic characters and landscapes, she should make some effort to understand much more important realities. Once the facts and situations are grasped, one follows with rapidly increasing sympathy and tension. A picture of pre-war Germany is unrolled, the horizon of the Ruhr-province widens out steadily. The war throws its cruel shadows, but the author valiantly resists the great temptation to give it undue space. With unusual intelligence, determination and consistency he restricts himself to his plot, which in the second half of the novel is mirrored more in the inner life of the persons concerned, who through erring and suffering finally rise to a genuine human greatness, exponents of the development of their own country during the last five decades.

Ludwig Finckh from Lake Constance has written three dozen books but his imagination is as young as when he wrote the first one. The present story, "God grants you a vacation," tells of the new generation growing up in Germany. Of twin brothers one becomes a farmer, the other a physician. Their development goes through a good deal of the Youth Movement and even actual occurrences of the Schwarze Schar are dexterously interwoven. They finally found a sanitarium, bringing sick souls in contact with the soil, and although everything happens quite naturally and realistically there is an undercurrent of symbolism behind it all, which is as strong and healthy as the Volkstum from which the imagination of this Suabian writer draws its beauty and wisdom.—*Ernst Feise.* Johns Hopkins University.

● Rudolr Presber. *Die Witwe von Ephesus.* Ein moderner Roman. Stuttgart. Deutsche Verlags-Anstalt. 1930. 7.50 marks.—Presber's is the kind of humor that is generally characterized as "sunny." I am sorry I don't take to this brand. But it must be conceded that he makes earnest efforts to lift his amusing novel into a higher sphere through the admixture of cultural seasonings. In this way he may succeed in excluding the profanum vulgus and reaching a public which believes that it is being offered "literature" while it is only getting "Ersatz."—*Ernst Feise.* Johns Hopkins University.

● Edlef Köppen. *Heeresbericht.* Berlin-Grunewald. Horen-Verlag. 1930. 6 and 9 marks.—Remarque appeals to feeling, Köppen to feeling as well as to intellect. Both write a dramatic, visionary prose, superior to the awkward and tedious pedantry of Renn. The success of Köppen will not be as great as that of Remarque, because his war book is less spontaneous. But its importance is not less; no author of any war book ever displayed more thorough personal knowledge of the different phases of war than Köppen. Descriptions like that of the hopeless attack of the English cavalry, or of the American victory of 1918 are unsurpassed. By quoting newspaper articles, speeches of rulers, of chancellors, and of army leaders the author throws a dreadful light on the real significance of the bloodshed, gives evidence of its utter senselessness. After reading this illuminating work we know that the poor fellows who went through hell during more than four years, have but one task: to fight against anybody and anything that might cause another war.—*Felix Wittmer.* Washington and Jefferson College.

● Joe Lederer. *Musik der Nacht.* Roman. Berlin. Universitas. 1930.—This novel is a little masterpiece of a most ingenious technique: a rather restrained conversation between two people who are rapidly falling in love with each other is supplemented by an interplay of a "stream of consciousness," partly reminiscent of each one's own life, partly intuitive into the other's. Thus a tense dramatic situation results which abruptly turns into tragedy. Moreover, the letter which causes the girl's suicide was really instrumental in bringing the two lovers together.—The obvious danger of

writing a mere virtuoso story is averted through the gift of the authoress to pack into this novel of 250 pages the beauty and depth of feeling worthy of its title.—*Ernst Feise.* Johns Hopkins University.

●Frank Heller. *Dr. Zimmertürs Ferienabenteuer.* Deutsch von Marie Franzos. Leipzig. Grethlein. 1929. 2.75 and 4.75 marks.—This famous Dr. Zimmertür uses psychoanalysis in order to discover or to prevent crimes. His knowledge of Freudian theories, as far as they come into play, is, however, extremely elementary and one wonders why the criminal police can't outdo him with just a little more than common sense.—*Ernst Feise.* Johns Hopkins University.

●Hermann Wiedmer. *Die Verwandlungen des Walter von Tillo.* München. Georg Müller. 1930.—The Greek presentation of the hermaphrodite as a symbol of the highest erotic potency has nothing repellent to me; not so, however, an androgyne set into a mediaeval Christian atmosphere and consummating an unio mystica with himself, going through an abstruse metempsychosis, and finally emerging as his male half's own sister. I cannot help feeling that the dangers of an existing romantic current in German letters are clearly demonstrated in this book.—*Ernst Feise.* Johns Hopkins University.

●Hans Heyck. *Deutschland ohne Deutsche.* Ein Roman von übermorgen. Leipzig. Staackmann. 1930. 4, 6 and 9 marks.—I do not know whether it is the rapid spread of psychoanalysis that is responsible for the steady decline of inhibitions of every kind. In the line of utopias this process severely endangers the whole genre; for just as tragedy lacks proper seasoning without the retarding element, imagination cannot properly soar without the resistance of reason and reality. Heyck's fancy of the year of 2050 is lost on me, but as a literary historian I am impressed by his closing note: "This book was begun in the summer of 1928 and terminated in April 1929."—*Ernst Feise.* Johns Hopkins University.

●Ludwig Huna. *Der Goldschmied von Segovia.* Roman. Leipzig. Grethlein 1929. 12.50 marks.—Heaven knows how some authors get their books printed and then favorably reviewed also. Here is a man with a dime novel imagination, who concocts his story from elements of Schiller's *Don Carlos*, Goethe's *Egmont*, Neumann's *Teufel* and a few other sources, has the verbal power of a Courths-Maler and finds a publisher who prints his production on a good light paper and binds it in a beautiful red cloth with the stamp of a charming golden castle. I wasted two hours trying to find out whether there was something wrong with *me*. Hinc illae lacrimae. —*Ernst Feise.* Johns Hopkins University.

●Hans Flesch. *Auszug und Wiederkehr.* Berlin. Wasservogel. 1929. 6 marks.—Light reading. Love in an Austrian boarding-house is entertaining in its details but the impossible hero, (an author), an impossible heroine (the family's last hope), and the death of the forgotten rich uncle in South America, who wills these ne'er-do-wells a million pesos, strain the reader's credulity to the breaking point. The style, however, partly atones for the shortcomings in plot and character: it is lively and vivid, the conversations are keen and amusing. Why does the author waste such capable writing on such preposterous people?—*Lyman R. Bradley.* New York University.

●P. N. Krasnow. *Der weisse Kittel. Vom roten Stern zum Doppeladler.* Ein Roman der Gegenwart. Stuttgart. Union Deutsche Verlagsgesellschaft.—Krasnow is a bitter enemy of the Soviet Government, and he dreams of its overthrow and of a gradual return of monarchy. Accordingly, his novel is overcharged with immoderate accusations against communists and the Soviet régime, even with evident misrepresentations and gross untruths, couched in insulting and abusive terms. His symbol of Soviet Russia, representing its alleged immorality, is a young girl with a knee-length skirt, transparent, flesh-colored silk stockings, bobbed hair, and a cigarette. Naturally, he also overworks the fact that the Soviet Government is represented not by Great Russians alone, and plays off especially the Jews. The Third International has tremendous power because of occult practices. They have at their service great magicians and hypnotists who bring them the aid of Satan.

The plot is handled without much skill, and the characterization is primitive, immature and unconvincing.

Krasnow (Krassnoff) can write a pretty good Wild West story (it is the Wild East for Russia—see his *The Amazon of the Desert*), but when he talks about Poland, Leningrad, political conditions, about religion and Satanism, his book can only be called trash.—*Sophie R. A. Court.* Norman, Oklahoma.

●Kurt Gerlach. *Zwischen den Fronten, oder Der Krieg von unten.* Hellerau bei Dresden. Hellenhaus-Verlag. 1929. 6.50 marks.—This novelized record of the "Kriegserleben eines Menschen feinerer Artung" in Galicia, Flanders and France from July 1917 to the end of the war is distinctly one of the better war novels. It is sober, vigorous, plausible, and unspoiled by Tendenz. There have been so many of these books that it is hard to evaluate them, but this one has both documentary value and fictional interest.—*R. T. H.*

●Egon Vietta. *Der Engel im Diesseits.* Freiburg. i. B. Urban-Verlag. 1930. 5.50 and 6.50 marks.—The fate of a god or angel who assumes human shape has been repeatedly treated. Vietta's utilization of the theme is avowedly inspired by Anatole France's novel, *La révolte des anges.*

The action takes place in Berlin during the worst period of civic disorder, probably in 1919. While Vincent, the hero, watches a street-fight from his window, an apparition glides into his room. A moment later, a group of Communists force their way into the house, in search of a fugitive. As if by miracle, they do not perceive the figure sitting in front of them. Afterwards, the strange creature tells Victor that he is discoursing with an angel.

The fantastic action, which must be reconstructed from kaleidoscopic fragmentary chapters, offers the author an oppo tunity for satirical observation, and the inevitable description of decadent-society types and slum scenes. Dialogue serves principally as an outlet for his mystical philosophy.

Vietta marches in the wake of expressionism. His characters are a set of puppets shaken by every violence of feelings an expressionist can devise. Unlike Anatole France, he produces merely a patchwork of confused scenes, fragmentary, pretentious, and crude. He reports, but does not create. His mysticism is constructed, his irony insipid, and the book, as a whole, hopelessly second-hand.—*Walter Kien.* Brown University.

●Joachim Maass. *Bohême ohne Mimi.* Berlin. S. Fischer. 1930.—This novel tells us little about the modern *bohême*, either with, or without Mimi. It is essent ally a one-hero book concerned with the life of a young man, a writer, in quest of the atmosphere most conducive to his literary production. He moves from his small town to Berlin where he meets a number of literati and their hangers-on. After having experienced all the sensations that go with complex relationships, erotic and otherwise, he returns home, shuts his door to the world, and now, at last, begins to turn out work.

Extremely well written and containing a few fine sketches of interesting characters, *Bohême ohne Mimi* succeeds in conveying an idea of the hardening of the heart, the emotional sacrifice a writer must undergo if he takes his business seriously. Accordingly, it would not be fair to criticize Maass for telling us too little about each character, and making his book hardly more than a series of episodes —although extremely well-told episodes. On the other hand, it is regrettable that this book does not give us a panorama of the life in post-War literary circles of Berlin. Even more regrettable is it, that the position of the hero is an exceptional one, untouched by the most stirring problems which divide the younger generation of German writers into hostile camps. Likewise, the economic problem, with all its implications, is entirely excluded. Still, this first work of a young author maintains a high level, and one should look forward to his next work.—*Walter Kien.* Brown University.

●E. G. Kolbenheyer. *Heroische Leidenschaften.* 3.75 marks.—*Die Brücke.* 2.50 marks.—*Kämpfender Quell.* 9.50 marks. München. Georg Müller. 1929.—Kolbenheyer is a poet who, on account of the high standard he sets for himself, very slowly succeeded in gaining the appreciation of a wide reading public. His only concern is the perfection and the artistic presentation of his philosophy; all his works are stages of his search for the meaning of life, the origin and the positive function of Good and Evil in mankind. The historical form is, thus, essential as an expression of his ideas, because only this form makes a fully convincing presentation of life's meaning possible.

Heroische Leidenschaften is a deeper recreation of the author's first work, the Giordano Bruno-drama, the theme of which is here lifted to the height of Kolbenheyer's mature philosophy. Giordano Bruno is no mere freethinker any longer, but a savior, who through the conscious sacrifice of his life helps to bring about a new orientation of the world.

In the drama *Die Brücke* the question: will this bridge withstand the destructive forces of the storms prevailing in this region? is used as a symbol of the fundamental question of life: what can the sense of a generation be,

if its highest achievements are to be outdistanced by the coming generation: the answer lies in the symbol: generations are the bridge, the indispensable link in the progress of life which develops in and through them.

The dramatization is more successfully achieved in *Heroische Leidenschaften* than in *Die Brücke*, where the difficulty of forcing the symbolic interpretation upon the reader or the audience has not been entirely solved; but, at no place is either one of these dramas conventional, the form being determined from within, by the problem itself.

The main part of *Kämpfender Quell* is the description of the most important stage in Goethe's relation to Frau von Stein, the final sublimation of sensual energies to the highest form of classical idealism. The peculiar charm of this precious story lies in the symbolic relation of this idealization to the dynamic forces of the Karlsbad springs, which have been stored up for the benefit of mankind.—*F. W. Kaufmann*. Smith College.

●24 *Neue Deutsche Erzähler*. Herausgegeben von Hermann Kesten. Berlin. Kiepenheuer. 1929.—It is no doubt the fact that, as the editor records in his preface, Germany's younger writers still carry the horror of the Great War "in den Sinnen, im Herzen, im Kopfe . . . wie Greise einen Rheumatismus in den Gelenken," that has made this collection almost constantly sad and terrible, with little humor though much irony, with little hopefulness though much decided doctrine. There are a number of well-known names here—Ludwin Renn, Georg von der Vring, Anna Seghers, Ernst Glaeser—but several which are entirely unfamiliar to the reviewer; some apparently have never yet appeared on the back of a book. Renn and von der Vring are past forty, but most of the others are much younger. Nearly all of them write simply, powerfully, and strike much harder than their elders did. But they generally draw blood, and blood is ugly stuff.—*R. T. H.*

●Friedrich Eisenlohr. *Quintett 1928*. Berlin. Horen Verlag. 1928. 3 and 6 marks.—The interesting idea of assigning soprano, alto, tenor, baritone, and bass parts to five of the characters of this one-day novel does not, unfortunately, quite come off. For it is really the story of the selfish struggle of two middle-aged persons, Michael Wentlin, novelist, and his discarded mistress Gladys Montor, for both spiritual and carnal possession of nineteen-year-old Robert, the former's natural son by an earlier affair. Three other characters enter: Anna, a maid who is in love with Robert; Jonny, an unconvincing anarchist-thief who is trying to convert him; and Dr. Beyer, a banker smitten with Gladys, who would offer him a business future. What might be a significant and losing struggle among all these personalities for the soul of the adolescent Robert degenerates into a rather theatrical series of "modern" escapades, largely because of the dramaturgic necessities of compression within the limits of twenty-four hours. Can it be that German novelists have begun to write with one eye on Hollywood, or its German equivalent?—*Harold A. Larrabee*. Union College. Schenectady, New York.

●Heinrich Hauser. *Donner überm Meer*. Berlin. S. Fischer. 1929. 4.50 and 6 marks.—*Donner überm Meer* begins as a diary. The author has withdrawn to a ruined castle in northern Ireland with the purpose of writing a novel. This novel grows under the reader's eye, but its chapters are separated by pages of diary, until, finally, the novel breaks through with full force, and the diary, perhaps an expression of Hauser's self-consciousness, is discontinued. The story is concerned with the tragic love of an aviator and a beautiful lady. He may have been intended to represent the modern world of technique, she, the refined decadence of the modern woman. Each is destined for the other; yet they can not find each other, and the way of both leads to death.

Donner überm Meer is the second book by a young novelist whose first story, *Brackwasser*, attracted considerable attention. Perhaps the praise he received induced him to work more hastily, for this second book certainly displays uneven workmanship. The description of the heroic landscape of northern Ireland is splendid, with its Hamsunian feeling for nature, whereas the novelette is fragmentary and nowhere really convincing. Nevertheless, *Donner überm Meer* is not without merits. It is distinguished by the richness and human warmth of its style, and by its attempt to observe representative types of our age from a unique and significant angle.—*Walter Kien*. Brown University.

●Ludwig Hatvany. *Bondy jr.* Ein Roman. München. Drei Masken Verlag. 1929.—This novel, which has been received with some favorable criticism, attempts to trace the material and cultural development of a

Jewish family in Hungary. There are certainly very interesting points in this novel, as, e.g., the conception of the Jew as a colonist among foreigners with the primarily practical aims of a colonist—or the peculiar combination of the exploiting and expropriating practices of an unscrupulous usurer and the patriotic aim of reviving the Hungarian soil sterilized by the greed of aristocratic magnates.

But the novel fails to saturate these conceptions with the organic life of characters and environment. We hear about Hungary, Magyars and Jews, but hardly ever does the author succeed in making us feel Magyars or Jews: for actual life are too often substituted reports of trivial incidents and jokes. Essential things remain unsaid, whereas the unessential is often unduly spun out. If this novel is to be recommended, it can only be for the facts and problems involved, but not for their artistic treatment.—*F. W. Kaufmann.* Smith College.

●Oskar Maria Graf. *Kalendergeschichten.* München. Drei Masken Verlag. 1929. 12 marks.—Fifty tales of the country and the city in a double volume totaling 808 pages with pen-and-ink drawings by Käthe Hoch. They are pessimistic little stories of the peasantry and the working man, pages of tragedy with a fateful regularity. The famous shrewdness of the German yokels appears to be a myth with Graf's characters. But their superstitions, their simpler passions, their industry find ample evidence. What is most delightful in these stories is the entire freedom from any didactic purpose whatever. The tales, many of them apparently recollections, are never written to a pattern but seem to have sprung directly from the lives of the people who lived them, though this is less true of the stories of the city, which Graf tells with a detail of sadness and terror not found in the backgrounds of his simpler country folk.—*Lyman R. Bradley.* New York University.

●Hans Grimm. *Der Richter in der Karu und andere Geschichten.* München. Albert Langen. 1930. 3.50 and 6 marks.—Possessing neither humor nor the love appeal, these five short stories, four of which are unpretentious sketches of South African life, grip the reader's interest throughout because of the psychological motif. They are with one exception, adventures in the oppressive solitude or the vast wilds—as the case may be—of the Dark Continent by an author who already enjoys a reputation in Germany for his social and political transcriptions of conditions in that area. The crime motif in four of these tales offers fine opportunities for psychological study. The South African setting, while important, is nevertheless secondary; and the tales should not be read with expectations too high as to their informative content. They are more significant as literature.—*John H. Mueller.* University of Oregon.

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The Yale University Press is responsible for a collection of studies by various hands, entitled, *Sweden, Norway, Denmark and Iceland in the World War.*

The Belgian diplomat Joseph Douillet, who has spent in Russia nearly the entire postwar period, writes a very unsympathetic record of his experiences and observations there, and labels it *Moscow Unmasked* (London, Pilot Press).

In commemoration of the two thousandth anniversary of the birth of Virgil, Longman's Green, New York, are publishing Lidian Ruth Moore's play *The Mantuan,* in co-operation with the American Classical League and the Drama League.

The Bulletin Champion *A Selected List of Critical Essays on Leading French Writers of the XIXth and XXth Centuries* (Paris. Édouard Champion) is a real contribution to bibliography.

The bi-monthly Berlin magazine *Der Friedensfront* has issued an all-negro number, with contributions from negro writers in all parts of the world, a number of them from the United States.

Dr. Max Jordan, formerly American editorial correspondent of the *Berliner Tageblatt,* is contributing to the *American Monthly,* New York City, a series of articles on the countries which he is visiting as he journeys around the world.

The September number of the *Revista de la Habana,* Havana, publishes as its lead article a striking essay by Benjamín Jarnés, the young Spanish critic, entitled *Breve Introducción a un Siglo (Homenaje a 1830).*

Maximilien Gauthier writes for *Monde* a curious illustrated article on *Les Primitifs du Livre Français.*

Eduardo Marquina's verse drama *El Monje blanco,* which has had a very successful stage experience in Madrid, is shortly to appear in book form.

BOOKS IN FRENCH

●Pierre Termier. *La Vocation de Savant*. Paris. Brouwer & Cie. 1929. 18 francs.—This book of essays, mainly geological, the third of its kind from the pen of one who is rather alarmingly described on the jacket as a "*géopoète*," has a particular appeal to this reviewer quite apart from its scientific value, which seems disputable. M. Termier loves the Alps, and among them all he has an especial affection for La Meiji, that majestic triple peak near Grenoble, which this reviewer, having climbed it, abundantly shares. This being true, many of the author's other rather effusive enthusiasms must be forgiven him. The volume opens with an eloquent plea for science as a quasi-religious calling, and closes with an address to Catholic students in which the Garden of Eden seems to present no geological difficulties whatever.—*Harold A. Larrabee*. Union College. Schenectady, New York.

●G. Charensol. *Panorama du Cinéma*. Paris. Kra. 1930. 16.50 francs.—The author has made a general review of the cinema from the point of view of the French. He considers the cinema an art and not just an article of commerce. For this reason France he thinks should not levy a prohibitive tariff on American films. Strict censorship should be abolished.

The United States, Germany, the Scandinavian countries, Russia and France are reviewed separately, with an artistic appreciation of the work of various actors and producers who have contributed to the development of the best in motion pictures. The chapter about the United States should appeal to movie fans who are studying French. In fact the whole book would give them some easy interesting reading.

Charensol's feeling seems to be that sound films are more of a curiosity than any thing else and that for real art, the silent films will eventually come back to their own. The language problem involved in production for export will help the ultimate return of silent pictures.—*Glenn Barr*. Miami University. Oxford, Ohio.

●Henri Drouin. *Femmes Damnées*. Paris. Nouvelle Revue Française. 1929. 12 francs.—A physician writes, competently and sympathetically, of the sex-life of frustrated women, and gives his treatise a bookish turn by opening it with two stanzas from Baudelaire and building it about three literary examples of "carence sexuelle," Racine's *Phèdre*, Balzac's *Cousine Bette*, and Flaubert's *Madame Bovary*. He expects that "De cette explication, peut-être résulterait-il un amoindrissement d'admiration pour certains actes réputés sublimes, peut-être naîtrait-il un peu d'indulgence pour certaines faiblesses: ceci compenserait cela."—*R. T. H.*

●Emmanuel Berl. *Mort de la morale Bourgeoise*. Paris. Gallimard. 1929. 15 francs.—Here is an attack made in a crackling style with ironic allusions against the bases of the bourgeoisie ethics and culture. It rests upon the assumption that the majority of ideas and conceptions upon which current literature is based are merely a defense mechanism of the bourgeoisie. It criticizes in an enthusiastic rather than a scientific manner among others the following traits of bourgeois culture: inheritance, classical education, militarism, historic mindedness, and petty and sterile estheticism. The author makes a plea for the substitution of a wholesome realism for the archaic and traditional idealism. Whatever the reader's social convictions, the book is still stimulating, although not at all rigorously analytical or objective.—*John H. Mueller*. University of Oregon.

●L'École des parents. *L'Enfance*. Paris. Lanore. 1930.—This book is made up of papers read at the Annual Congress of L'École des Parents in Paris in December 1929. This organization is "composée de pères et de mères conscients de leurs responsabilités familiales, sociales et nationales et décidés à employer et à propager les méthodes que l'expérience révèle les plus efficaces pour armer la jeunesse en vue de sa mission à venir. Une ligue familiale est attachée à l'École des Parents.

"Buts de l'École et de la ligue. 1. Apprendre aux parents à s'éduquer et à s'instruire mutuellement pour faire de leurs enfants des valeurs morales et sociales.— 2. Travailler à une renaissance de l'esprit familial en France. —3. Sauvegarder les droits de la famille sur l'enfant.—4. Arriver, par le perfectionnement de l'individu, à un rapprochement entre les classes et entre les peuples.—5. Réaliser l'Union sacrée par la Famille."

This is in line with enlightened opinion over the world; the movement is sponsored by the best minds in France, and is working quietly but effectively. It is loosely connected with the movement which aims at stopping the decline of the birth rate in France.

As would be expected these papers are non-technical and meant only to popularize modern psychology and pedagogy.

If our century is guilty of many things, it is at least trying to give the child a square deal; and this may be its greatest claim to civilization.—*Jeanne d'Ucel.* Norman, Oklahoma.

● Wilfred Monod. *Du Protestantisme.* Paris. Félix Alcan. 1928.—This is the first volume of a series called *Les Religions*, announced by the Librairie Félix Alcan. No one is better qualified to state the beliefs of the liberal French Protestants of today than a member of the distinguished Monod family that has given France so many eminent Protestant divines.

This small volume is not a history of Protestantism. It is a theological treatise, written in popular form. Its purpose is to promote the cause of Christian unity. The author tries first to dispel the ancient prejudice that Protestantism is purely negative, that it consists merely of antagonism to Roman Catholicism, by calling attention to the fact that the Latin words "protestati sumus" used in a famous document and from which the term "Protestant" was derived, mean: "We affirm " He then states the position of French Protestants on various theological questions. The points of disagreement between Protestants and Roman Catholics are stated as fairly and dispassionately as any one could ask for Great and fundamental as are these differences, still the author sees a hope of reconciliation between these two great sections of the Christian world. The conferences at Lambeth and at Stockholm are seen as signs of an unmistakable trend toward Christian unity. The book ends with a word of fraternal greeting to all sincere believers of all faiths throughout the world.—*John A. Ray.* Washington University.

● Henry Reverdy. *Les Fausses Maximes de la Jeunesse.* Paris. Spes. 1929. 9 francs.—An admirable treatise written for the Catholic youth of France. Our intensely practical post-war generation prides itself on a conception of life devoid of ideals, based on a set of ready made and false slogans on morals, parental authority, marriage and business. The author, who avoids dullness by interesting quotations and narratives, warns his young readers against the thousand and one pitfalls awaiting those who believe they can succeed without self-discipline.—*Germaine A. Donogh.* Washington, D. C.

● M. Lepin. *Le Christ Jésus: Son existence historique et sa divinité.* Paris. Bloud & Gay. 1929.—In 1924, there appeared a book, *Le mystère de Jésus*, by P. L. Couchoud, which attacked the historicity of Jesus and set forth with cogency the theory which has always claimed a small group of followers that Christ is a human invention,—the personification of men's philosophies about goodness. In this position, he went much farther than such radical critics, to whom New Testament scholarship is so greatly indebted, as Strauss, Renan and Loisy. After five years, Prof. M. Lepin of the Theological Seminary at Lyon, enters the lists against Couchoud and other radical critics as the champion of the historical Jesus who was both Messiah and Son of God. The flag of traditional orthodoxy flies from his spear-head; he charges furiously on every ground where Couchoud has presumed to fight; he is in every sense a worthy champion of his cause. This book is the apologetic of orthodoxy against modernism, of supernaturalism against rationalism, af traditionalism against current materialism. Professor Lepin vocalizes the answer of the Roman Catholic church to all detractors of the historicity and divinity of Christ, and has done so with great care and thorough scholarship. The book is divided, like Gaul, into three parts, each section being a complete book. The first is concerned with the historicity of Jesus, the second with the Messiahship of Jesus, the third with Jesus as the Son of God. The positions of Couchoud especially are examined with meticulous scrutiny; all the New Testament and extra-canonical writings are examined in great detail; the conclusions are that there is

not a shred of evidence in favor of the hypothesis that Jesus was not a historical personage, that Jesus "was thoroughly convinced that he was the Messiah; he is, in reality, Messiah," and that Jesus is in very truth, as he has always been regarded in the faith of the Church, the eternal God-man. The book is of value in that it contains a fresh and scholarly restatement of the position of traditional orthodoxy; it contains nothing new and is w itten for those who are well versed in New Testament criticism rather than for the ordinary layman. It is of interest in showing, as the author declares, that the problem of Christ is still central in the interest and conscience of man. The sway of Jesus over the mind and conduct of man increases rather than diminishes; he is the one figure in history who never grows dim and makes a fresh appeal to every generation.—*George Emerson Barnes.* Philadelphia.

●Georges Goyau. *Dieu chez les Soviets.* Paris. Flammarion. 1930. 12 francs.—In the struggle between the state and the church in Soviet Russia, the author is particularly interested in the attitude of the Soviet government towards the Catholic church and the harsh treatment meted out to the Catholic clergy. The authenticity of the documents need not be questioned. Most of them, however, the author could have easily paralleled in the history of his own country during the process of separating the Church from the State a quarter of a century ago.

The larger aspects of the church question in Russia, its historical background and social significance seem of no interest to M. Goyau. —*Nathan Altshiller Court.* University of Oklahoma.

●H. Pinard de la Boullaye, S.J. *Jésus et l'Histoire.* Paris. Spes. 1929. 12 francs.—The material for this book was originally presented as a group of six lectures given during one of the famous series of Lenten services at Notre-Dame de Paris. "Present-day discordances of opinion as to the identity and teachings of Christ have made the world a sort of Babel," the author states, in assuming the task of proving the existence of Jesus from historical records and testimonies, supplementing his text amply with references to various authorities, ancient and modern. Erudite and eloquent, like most of his predecessors in the pulpit of Lacordaire, Father de la Boullaye provides an intellectual treat for his readers, be they believers or skeptics.—*Germaine A. Donogh.* Washington, D. C.

●Jaques Debout. *Le Chanoine Broussillard à Herculanéum.* Paris. Spes. 1929. 12 francs.—Apparently a sequel to *Le Chanoine Broussillard à Ninive*, which I have not had a chance to read.

Briefly characterized, this is a protest against a corruption of the Catholic faith which is equivalent to homicide. "Le mot d'Homicide est-il ici trop fort? Est-ce qu'on ne tue pas très exactement quand on dénature, qu'on anesthésie ou qu'on paralyse la Foi et les âmes?" The corruption of Catholicism analyzed, an appeal is made to keep the faith alive and pure. Comical characterizations abound, in a measure becoming a bit boring. The whole is rather "criard," well in keeping with the subtitle *Aux assassins comme il faut*, printed in red.—*Tatiana W. Boldyreff.* Battle Creek, Michigan.

●Alphonse Labbé. *Le Conflit Transformiste.* Paris. Félix Alcan. 1929. 15 francs.—This compact little book is that rare phenomenon a vigorous but entirely good-humored defense of evolution by a talented "homme de laboratoire," Professor in the School of Medicine at Nantes and Director of the Laboratory of Marine Biology at Croisic. Dr. Labbé sees clearly the emotional appeal of the anti-evolutionist position, that many men fear disillusionment of any kind, and yet he aims to make evolution "not only understood but indisputable, not only indisputable, but loved." The evolution "crise" in Tennessee shows, he thinks "the poverty of intellect of a people become too rich . . .," it is "a stupid return to barbarism and ignorance which will surprise a good many who believed in the tolerance of Americans." The real "crise" is another matter; it springs from backsliding tendencies of many contemporary scientists, which in turn flow from the fact that "our epoch was born tired, . . . afraid of the truth, and contents itself with pragmatic metaphysics." Dr. Labbé, in company with some other discerning critics, sees the need of a rebirth of scientific disinterestedness, of the collaboration of all manner of scientists (and even philosophers) in the study of evolution, and of the rise of a new generation of fearless Huxleys to do battle for indisputable central principle. How sad it is that so few haters of evolution will risk being

turned into lovers of it by reading this book!—*Harold A. Larrabee.* Union College. Schenectady, New York.

●Georges Lanoe-Villène. *Le Livre des Symboles. Lettre C.* Paris. Bossard. 1929.—To judge from a sample volume, this should be a very valuable and interesting reference manual. This reviewer has found it fascinating even as hap-hazard, "dip-in" reading. It makes one think of Poe's phrase—"many a quaint and curious volume of forgotten lore." Take as ordinary a word as "hundred" (*cent*). One will find an astonishing amount of symbolism, mythology and folk-lore centering around this word through the ages. If one loves oak (*chêne*) trees—who does not if he knows them?—he can find all the oak-tree lore, mythology, symbolism and gossip down through the centuries . . .—*Joseph Francis Paxton.* University of Oklahoma.

●Pierre Harispe. *Le Pays Basque.* Paris. Payot. 1929. 15 francs.—While not a definitive history of the Basques, nor an exhaustive treatise on their language and civilization, M. Harispe's book is valuable for its concise treatment of the origins of the race and of their language, as well as a delightfully written discussion of the fueros, games and dances. The style is eminently readable and the author's enthusiasm for his fellow Basques and their language (which he treats rather thoroughly) moves the reader to share his contagion.—*J. A. B.*

●Albert Londres. *Le Juif errant est arrivé.* Paris. Albin Michel. 1930. 15 francs.—The Great War and its aftermath have made the existence of the Jews in Eastern Europe more miserable than ever. On the other hand the War produced the famous "Balfour Declaration." These two opposite effects have called the attention of Western Europe to the Jewish question. M. Londres undertakes to tell the French reading public what is what in this confusion. M. Londres is a brilliant journalist. He does not go deeply into his subject—this is not his business. But he can paint a vivid picture of a situation. He is not minute in his descriptions. With a few master strokes he makes the reader see what he wants him to visualize.

M. Londres visited the Carpathians, the big cities of Poland and Rumania, and saw the degrading misery, the superstition of the Jews there and their constant fear of their masters. He went to Palestine, where he saw the realization of Hertzl's dream, and could not believe his own eyes. This was before the recent "pogroms" in Palestine, hence the title of the book. And now? M. Londres has a chapter on this too.—*Nathan Altshiller Court.* University of Oklahoma.

●. . .*Feue l'Armée Française.* Paris. Arthème Fayard. 1929. 12 francs.—This vigorous intentionally ungrammatical title inaugurates a relentless attack on the laws of 1928-29 reorganizing the French army. The anonymous author, filled with zeal, knowledge and bitterness, argues for a nucleus of the most intensively and deliberately trained professional soldiers, for a lengthening of the period of compulsory service, for the indefinite occupation of German territory, and warns his country against the "sentiment imbécile de l'égalité des peuples . . . dans lequel il a tant à perdre."—*R. T. H.*

●Henri Barbusse. *Russie.* Paris. Ernest Flammarion. 1930. 12 francs.—According to this prominent radical journalist, who spent a period in Russia, the bolsheviki are the "founders of an epochal historical period." While this may, of course, be true, one certainly cannot agree that the author has demonstrated it in this volume. While paying lip-service to objectivity, this effusion, in which the decay of bourgeoisie culture is freely predicted, is much more enthusiastic than scientific. Most of the data advanced is anecdotal, reminiscent and of human interest, such as the report of his visit to the oldest man in the world, the movies, his interview with Gorki and the description of the region of the Black Sea. One seeks in vain for a discussion of issues, of social legislation, education, foreign policies, the changing family and personal morality, or the internal political organization. The discussion of proletarian literature, which, incidentally, M. Barbusse admits hardly yet exists, is perhaps the most substantial chapter in the work.—*John H. Mueller.* University of Oregon.

●Étienne Dennery. *Foules d'Asie.* Paris. A. Colin. 1930. 15 francs.—As the fruit of a leisurely tour of investigation through the Orient as the holder of a Kahn fellowship, M. Dennery presents a remarkable panorama of the teeming East. Here is the Yellow Peril sanely viewed, with none of the hysterics of the Madison Grant—Lothrop Stoddard school. The book is exceptional among studies of population, in this case of over-population, for its skilful combination of statistical treatment and the personal reportorial touch. M.

Dennery's hundreds of millions of Asiatics have a way of coming to life in the persons of farmers and students and factory workers whom he has plainly observed as well as counted. He sees them primarily in terms of their feverish struggle for daily bread. The psychological factors are there, and often clash with the economic; but Asia's problems today have mostly to do with unfilled stomachs.

There is first of all Japan, made suddenly prolific by westernization, with too many small tenant farmers and too many middle-class students made desperate by cruel competition. Given radical leadership, the two groups may yet unite and flare into revolution. The Japanese reject both of the obvious remedies: emigration and birth-control. In spite of Californian fears, a people isolated for centuries cannot learn the habit of permanent emigration in a few decades, while voluntary renunciation of parenthood seems unpatriotic in a country in need of fighting men. So it will be a race between intensive agriculture *plus* industry, and the birthrate. Eventually, thinks M. Dennery, the latter will be brought down by the demand for a rising standard of living, provided revolution can be avoided or a sufficient length of time.

Only 600,000 Japanese live outside the borders of the land of the rising sun, as against 8,000,000 Chinese who inhabit countries other than their own. It is perhaps in foreign parts, says the author, that the China of tomorrow is being born. He gives a chapter each to Chinese expansion in Manchuria, where a land-rush of millions for subsistence has furnished new material for Japanese economic exploitation; in the Malay peninsula, where venturesome laborers hope to get rich quick under British prosperity, and in French Indo-China, where a commercial élite theatens to make itself indispensable.

The author's study of unhappy India is also largely devoted to problems of emigration, as if any other remedy were hopeless. The Hindu peasant dislikes a change of country almost as much as the Japanese. Some few thousands will submit to transplantation in order to live, the rest, including the politicians, do not even envisage that solution of the problem. Like the Japanese, the Indians do not so much desire actually to emigrate as to feel that that procedure is not forbidden. It is increasingly galling to their pride to realize that they are hemmed in by white barriers (even by the Dominions) which they might never overstep anyhow. That this feeling of outrage may be fanned into a mass-hallucination of white persecution is only too evident. But in spite of these gathering hatreds, M. Dennery minimizes the immediate danger of a world-wide race war. Asia puts on a brave front with her population figures, her borrowed weapons, and her American capital. But behind the façade, is anarchy combined with poverty in available matériel. The incalculable human resources, unorganized, give what is merely an illusion of strength. Overpopulation, by perpetuating Asiatic anarchy, protects the West from invasion and makes continued exploitation possible.

But when the organizer of the Orient arrives to liquidate its anarchy, what then? Especially if he happens to come from Moscow? M. Dennery devotes but one equivocal page to that interesting query. Meanwhile each Asiatic people seeks to enlarge its food supply at the expense of a neighbor weaker than itself; and each day sees Malthus newly vindicated by fresh births of new candidates for death by famine.—*Harold A. Larrabee.* Union College. Schenectady, New York.

●M. N. Pokrovski. *Pages d'histoire.* Paris. Éditions Sociales Internationales. 1929. 12 francs.—The great influence of the economic factor upon history has received wide recognition in recent years. But according to the author this is not historic materialism, as it was conceived by Karl Marx. The complete doctrine includes also "the struggle of the classes." By this is meant the constant effort of the ruling class to maintain its advantages over the lower class, and the occasional attempts of the latter class to lessen its burdens. As the president of the Communist Academy of the Soviet Union, the author speaks with authority on the subject. But he is not satisfied with giving a definition of historic materialism. He undertakes to convince the reader of the advantages of his doctrine by applying it to several concrete historical problems. Whatever the merit of this part of the Marxian doctrine may be, the author certainly succeeds in shedding new light upon apparently well-known historical questions, and his presentation o historical facts is decidedly stimulating.—*Nathan Altshiller Court.* University of Oklahoma.

●Juan B. Terán. *La Naissance de l'Amérique Espagnole.* Paris. Le Livre Libre. 1930. 15 francs.—A French translation by Xavier de Cardaillac of a volume appearing in 1927,

built around articles published in *La Prensa* of Buenos Aires by the Rector of the Tucumán University.

A scholarly study, entertainingly written and thoroughly documented, of the effects of environment and social conditions upon colonists in the New World whose discovery he considers the division between the Middle Ages and modern times. This volume in either its French annotated form or its Spanish original ought to be in libraries which cannot afford the many old volumes and records upon which Dr. Terán bases his opinions.—*Willis Knapp Jones*. Miami University.

●Jean Lescure. *La révolution russe. Le bolchévisme. Communisme et N. E. P.* (Collection politiques et sociales.) Paris. Gamber. 1929.—A learned discussion of the Soviet régime by a professor of the Paris Law School who has another volume on Russia to his credit (*Origines de la révolution russe*, published in 1927). The first chapters deal briefly with the history of the revolutionary movement in Russia and the general theories of Bolshevism. They add but little to our knowledge of the subject. Much more valuable is the remaining and by far the largest part of the book, where one finds a searching analysis of the various phases of Soviet economics. Valuable as it is, the discussion, however, has today only a purely historical interest. It is based on a presumption that the New Economic Policy, as originated by Lenine in 1921, is still in force. Since the book was written, the N. E. P. was practically thrown over board by the present rulers of Russia in their renewed and extremely bold efforts to socialize the country. How difficult it is for a book on Soviet Russia to remain up-to-date even at the time of its publication!—*Michael Karpovich*. Harvard University.

●Gaetano Salvemini. *La Terreur Fasciste 1922-1926*. Paris. Gallimard. 1930.—Professor Salvemini occupied the chair of history in the University of Florence, but showed himself so actively unsympathetic with the Fascist régime that he was thrown into prison and has been one of the most outstanding opponents of the Premier. In 1925 he visited the United States. This volume is an extremely well documented account of the Fascist depradations and brutalities, and includes a discussion of the famous Matteotti affair. It is illustrated and makes very interesting reading. In this volume there is no attempt to weigh the merits of Fascism, but merely a severe denunciation and deprecation of Fascist methods.—*John H. Mueller*. University of Oregon.

●René Martel. *Les Blancs-Russes. Étude historique, géographique, politique et économique*. Paris. Delpeuch. 1929. 12 francs.—A useful reference book on the White Russians, a branch of the Russian people according to some, a separate people according to others. After a brief historical introduction the author deals with the geography, ethnography, political organization, economic resources and cultural life of the present day White Russian Republic which is a part of the Soviet Union. The reviewer's only objection is that the author greatly exaggerates the distinctness and originality of the White Russian civilization. After all the nationalist movement in White Russia is of a very recent origin and the national consciousness of the White Russians is still in its infancy. The last part of the book is a rather impassioned plea on behalf of those White Russians who live under the Polish control and who, according to the author suffer from a policy of terror and oppression. Here one would like to hear the other side before forming definite conclusions. —*Michael Karpovich*. Harvard University.

●B. A. Pocquet du Haut-Jussé. *Les papes et les ducs de Bretagne*. Paris. E. de Boccard. 2 volumes. 1928.—*François II., Duc de Bretagne et l'Angleterre, 1458-1488*. Paris. Boccard. 1929.—The first two volumes of this triad of works, with which the author won the coveted doctorate in letters, consist of a study of the relationship existing between the dukes of Brittany and the popes of Rome. Fundamentally the volumes represent an attempt to define the position of the dukes of Brittany in their connections with the Papacy. The first tome starts with the early foundation of the independent duchy of Brittany, and closes with the year 1399, when John IV died. The second volume opens with the story of John V and the great schism, and closes with the death of Anne of Brittany (January 9, 1514), after which the "royal authority dominated without division in the duchy." The author examines in detail almost every relation which the dukes of Brittany—since Pierre Mauclerc—had with the popes of Rome. This is necessary, he indicates, in order to understand these relations precisely and exactly.

In his volume on Francis II, Dr. Pocquet du Haut-Jussé has essayed the task of describing the relations between this duke of Brittany and England. During the reign of Louis XI, Francis II made an alliance with England, which he appears to have agreed to with some hesitation, as the only means of escape from the king of France. Francis II viewed the government of his duchy as belonging purely to himself alone; Louis XI was determined to subject Francis II and his Bretons to the royal authority. Hence the conflict of policies and fundamental interests. However, owing to the violent changes then taking place in the kingdom of England, and a more stable and equitable development of the situation in France, following the death of Francis II, Brittany finally gave up her course of independent action and came into definite union with France, under a régime which gave general and specific respect to the institutions of the duchy. A final chapter, however, deals with matters of economic history, and indicates that the factors of economics had much to do with the relations with England.—*Harry N. Howard*. University of Oklahoma.

●Gustave Hervé. *Nouvelle Histoire de France*. Paris. Fayard. 1930.—This is the nineteenth edition of Gustave Hervé's popular history of his country. The volume opens with a discussion of "our origins, Celtic, Latin and Christian," and the next few chapters deal with France during the period of the Middle Ages. There are interesting chapters dealing with the modern period in France from the Renaissance and Reformation through the changes of the French Revolution and the Napoleonic Era down to the World War. To this reviewer the chapter dealing with the World War was of considerable interest. Though there is nothing particularly new or startling in his treatment, there is much of popular interest. M. Hervé indicates the position of France following 1870, and points out the development of the German Empire and its tendencies toward the Near East, bringing it into conflict with Russia. What would have happened to France and the Allies but for the entrance of the United States into the war following the break on the eastern front, he does not know. The war cost France 1,500,000 in dead alone, and more wounded—"for all, victorious and vanquished, it was ruinous." While M. Hervé feels that France will survive the difficulties arising from the war, he points out the uncertainties on the horizon of world politics—Germany, Italy and Russia. He looks not only to the League of Nations, but even to a United States of Europe as a great hope for both France and Europe.—*Harry N. Howard*. University of Oklahoma.

●G. Soulié de Morant. *Histoire de la Chine*. Paris. Payot. 1929. 50 francs.—A one-volume history of China by a popularizer of Chinese literature and civilization for the French. The book raises a number of controversial points, but is fluently written. The French Romanization is a disturbance to the non-French reader. The book should be compared with Granet's *Chinese Civilization* appearing in English translation with Knopf.—*George H. Danton*. Oberlin College.

●J. P. Eckermann. *Conversations avec Goethe*. Traduit par Jean Chuzeville. Paris. Henri Jonquières. 2 volumes. 30 francs.—This first French translation of Eckermann's *Gespräche mit Goethe* has been published with the approaching centenary of Goethe's death in mind. With all due allowance for the loss which a work suffers when rendered into another language, this translation is thoroughly satisfactory. The Goethean thought, as expressed in the conversations of this great German with his secretary, is generally well interpreted for the French readers. It is to be regretted, however, that misspellings in quotations from the original should mar a work which is otherwise excellent from the mechanical point of view. The translation is accompanied at the end of the volumes by notes, which furnish needed information with regard to persons and works mentioned in the book. An Index renders the consultation of the work easier.—*Maximilian Rudwin*. University of Wyoming.

●*Mémoires de d'Artagnan*. Préface, Notes par Gérard-Gailly. Paris. Jonquières. 1928.—Various attempts have been made to restore to these famous memoirs—an ancestor of our "biographies romancées"—the success they once enjoyed. The scholar-artist, Gérard-Gailly, has given them a form which must bring joy to the shades of the valiant musketeer, of his first chronicler, Gatien de Courtilz, and of Dumas père. About a fifth of the original, carefully selected to include the essential facts and representative if imaginary episodes of the original, is reprinted with no change but modernized spelling. The introduction studies in detail the hero as known to history, the personality of Courtilz and Dumas père's

indebtedness to him. Brief historical and lexicographical notes accompany the text which is also illustrated with seventeenth century engravings and two fac-similes of the musketeer's letters. M. Gérard-Gailly's erudition is unquestionable but carried with a brio worthy of his subject. D'Artagnan and his comrades must thank him for a new lease on immortality.—*Benj. M. Woodbridge.* Reed College.

● Jean Martet. *Le silence de M. Clemenceau.* Paris. Albin Michel. 1929. 15 francs.—M. Martet had a rare opportunity to observe Clemenceau during the latter years of the Tiger's life. He became private secretary to the war-time premier of France in 1915, and continued in that capacity until two or three years after his retirement in 1920. Until the death of the great Frenchman he was an intimate friend. This vivid little volume consists of notes on conversations and letters which portray not only the man Clemenceau, but give his opinions on a variety of subjects extending from philosophy, religion, history to contemporary politics and international affairs. It is a book which cannot well be neglected by one who seeks either to become acquainted with Clemenceau, or with the recent history of Europe.—*Harry N. Howard.* University of Oklahoma.

● Paul Ginisty. *Eugène Sue.* Paris. Berger-Levrault. 1929. 10 francs.—If there is any reason why a biographer's manner should partake of his subject's, there might be some question about this sober, cautious, almost drab little volume on the noisiest writer of his generation. But for all their differences of temperament and technique, M. Ginisty admires both the verbose author of *Les Mystères de Paris* and *Le Juif errant*, and the socialist agitator who died in exile, and defends him earnestly against all comers. A Gegenstück to the uncharitable biography of Eugène de Mirecourt was needed, and even though all readers, especially those who are good Catholics, may not agree with M. Ginisty's uniformly approving interpretations of his hero's motives, the facts are here and are competently presented.—*R. T. H.*

● Guy de Pourtalès. *Nietzsche en Italie.* Paris. Grasset. 1929. 12 francs.—It was to Italy, "consolatrice lumineuse," that love- and life-stricken Nietzsche fled on more than one occasion from 1876 until the darkness of madness overtook him in Turin that January day in 1889. Genoa, Sorrento, Venice, Rome, and other Italian cities offered humble asylum to the citizen "d'un pays où personne n'habite," and much of his greatest work was done on Italian soil. M. de Pourtalès, at present engaged in a biographical study of Richard Wagner, makes this excellent little book the story of a spiritual duel between the composer of *Parsifal* and the creator of Zarathustra. Wagner won at least the equivocal triumph of dying relatively sane, while his three poet-disciples, Baudelaire, Ludwig of Bavaria, and Nietzsche, went down alive into the shadows of insanity. Some exceptions might be taken to the more lyrical passages of the book, particularly where the author is at pains to Christianize the Antichrist at the expense of churchmen, but on the whole the narrative is illuminating. Nietzsche was the sick apostle of health, the weak exalter of strength, the dying exponent of life. To him all problems were to be transposed into terms of feeling. "Pas de vie possible sans musique." —*Harold A. Larrabee.* Union College. Schenectady, New York.

● Hélène Iswolsky. *La vie de Bakounine.* (*Vies des hommes illustres*—No. 44). Paris. Gallimard. 1930. 13.50 francs.—This little book, written in a very attractive style, is so far the only up-to-date biography of Bakunin that is available in languages other than Russian. The author was able to make use of all the biographical material concerning one of the most picturesque figures of modern European history which has been published in Russia during the last ten or fifteen years. We follow Bakunin through all the fantastic transformations of his unique career, from his romantic youth in Russia to his pathetic and solitary death in Switzerland. We see him as a student and disciple of Hegel, a preacher of revolutionary anarchism, a prisoner of the Tsar to whom he makes his amazing confession, then again as a political exile, leader of men, a formidable opponent of Karl Marx, and founder of his own International Alliance. Bakunin died when he was sixty-two years old, yet to the end he preserved his youthful enthusiasm, his passion for destruction, his fiery and indomitable spirit. If with all his unusual gifts he was not able to achieve any tangible results, if, in the words of Kerzen, he remained forever "a Columbus without his America," this was undoubtedly due both to his temperament and to the nature of his ideal. Mlle. Iswolsky's biography goes a long way toward explaining

the enigmatic nature of her hero and showing the inevitability of his ultimate failure.—*Michael Karpovich*. Harvard University.

● Régis Michaud. *La Vie Inspirée d'Emerson. Le Roman des Grandes Existences*, No. 30. Paris. Plon. 1930.—By a stroke of good fortune this eloquent biography of a great American has been translated into English by the talented Professor George Boas under the title "Emerson, the Enraptured Yankee." M. Michaud has done a remarkable piece of re-living of the life of Concord from 1803 to 1882. He has grasped the essential atmosphere of the nineteenth century America (and Emerson's loves and hates of it) remarkably well. He takes so many things American for granted that one wonders, for example, just how his French readers will receive the quite accurate information that Emerson was a Concord "pompier volontaire"? Naturally Emerson's foreign travels are handled with artistry and competence, especially his friendship with Carlyle. This skilful biographer, it seems to the reviewer, makes rather too much of Emerson's "natural apathy" and apparent lack of physical vitality (belied by his strenuous lecture tours, to which M. Michaud does only tardy justice); and rather too little of the Asiatic influences on his thought (the subject of another recent book on Emerson in English). Occasionally he seems also to smack his lips over juicy literary morsels such as Thoreau, Walt Whitman, John Brown, and Abraham Lincoln supply. Readers of French will now have a splendid opportunity, however, to visit one of America's loveliest localities in the "Golden Day," and will at least be cordially introduced to Mr. Emerson. They will have a chance to observe his activities from day to day, and to share such thoughts as are to be found in his published works. But to know him as he was? Greater magic even than M. Michaud's would be needed to accomplish that!—*Harold A. Larrabee*. Union College. Schenectady, New York.

● Reynaldo Hahn. *La Grande Sarah. Souvenirs*. Hachette. 1930.—This is the latest of the books inspired by the life and personality of Madame Bernhardt. The author is a well-known composer, and his adoration of the celebrated actress began when, as a child, he first saw her on the stage. The book is composed of fragmentary notes, set down as pages of a diary. He quotes Goethe's "O moment, arrête-toi, tu es si beau," and Vigny's "Aimez ce que jamais on ne verra deux fois." The moments he has preserved for us have trivial interest, and the chief fault to be found with this book is that the less illuminating of his idol's trivia are put down with a reverence better reserved for the bigger shows of such a spirit as Madame Bernhardt's.—*Paul Horgan*. New Mexico Military Institute.

● Louis Bertrand. *Philippe II à l'Escorial*. Paris. L'Artisan du Livre. 1929. 15 and 25 francs.—An account of the construction of the Escorial—symbol of the Catholic reaction—church, monastery, seminary, hospital, library, palace, pantheon, and temple of victory, by the morbid Philip II who gave this magnificent residence to the reluctant monks of St. Jerome in return for perpetual masses to be said for him, his ancestors, and his descendants. Here to the annoyance of the court the king spent his holidays, living as a monk. Here in old age he died in peace, confident, despite the acts of horror laid to his charge, that he had lived his life justly and fulfilled his duties as king and Christian.

There are many interesting details—character sketches of the monks, a portrayal of the monotonous life of the royal family exiled from Madrid, the tale of a phantom dog, a description of the terrible wind of the Escorial which hindered the construction and troubled the grandeur of the religious fêtes of which Philip was so fond. A final chapter is devoted to the supreme act of Philip for which he had been preparing all his life—his death in the odor of sanctity.—*Marjorie Nice*. Columbus, Ohio.

● Charles S. Heymans. *La vraie Mata Hari, Courtisane et Espionne*. Paris. Éditions Prométhée. 1930. 15 francs.—The author here reconstructs the biography of Mata Hari, the famous German spy whose case aroused international disturbances second only to that of Edith Cavell. His findings uphold the military judgment of the French and justify her execution, although not without what seems to us the regrettable resurrection of the rancors and insinuations of war psychology.—*John H. Mueller*. University of Oregon.

● Alexandra David-Neel. *Mystiques et Magiciens du Thibet*. Paris. Plon. 1929. 20 francs.—A valuable book, written by the woman reputed to be the first white woman to visit the forbidden city of Lhassa. Mme. David-Neel has spent fourteen years in Thibet and in Buddhist country; she professes Buddhism, she has an adopted son, a lama, and speaks Thibetan fluently. Equipped with the religious

background and language, and possessed of scientific curiosity, she penetrated regions of Thibet hitherto inaccessible to the white race, lived in Thibetan religious establishments, and wrote down what she observed. Her account is at times vivid, filled with recital after recital of incidents illustrative of the religion of the mysterious Thibetans.

The mental outlook of the Thibetan, she observes, remains unchanged since the eleventh century. A land of vast silences, of great mountain ranges, Thibet is peculiarly a country of mysticism. Mme. David-Neel recounts instances of mental telepathy which she herself experienced. Almost every page is filled with some marvel. Valuable indeed are her analyses of the theories of the mystics and magicians. Much that she relates has never been told before, for hitherto, entry into Thibet has been accompanied always with danger; the author, however, went as a co-religionist, and remained at her leisure to study. Her previously published book, *Voyage d'une Parisienne à Lhassa*, has been published in translation by Harper and Brothers. The present book is almost indispensable to one who would know the religious beliefs and customs of the Thibetan.—*J. A. B.*

●Luc Durtain. *Dieux Blancs, Hommes Jaunes*. Paris. Flammarion. 1930. 15 francs.—The Occidental traveler, touching at ports of Europe and America, sees many new sights but everywhere encounters the same problems, the problems of the Whites. But even to observe these and truly see them one must scrutinize the other face of the planet. Sail, then, for Djibouti, look carefully at black humanity, and turn with a fresh eye to the geometric gods of Europe. On, then, to Ceylon, at every step confronted by the Occident and its triumph of mechanics. And on to India, where the real conflict with the Orient begins: on one side Mahomet, Brahma, Buddha; on the other the Machine. A brutal conflict, out of which man's soul will not scatheless emerge . . . Luc Durtain's new book, of uncommon depth and of gorgeous, brilliant surface, will be studiously read by all who would penetrate as far as possible today the burning questions of tomorrow; yet here is a rare travel book, powerfully evocative; or, if sparkling pages are more to you than world problems and impressions of travel, here they sparkle. Those who have read André Siegfried's *America Comes of Age* will take, and rightly, as a good omen this dedication: "À André Siegfried, pénétrant observateur de l'Amérique, ce témoignage sur l'Ancien Monde." This book, its author says, is "le souvenir des quinze conférences que j'ai faites dans les universités américaines"; it is an "étude impartiale après enquête en Orient sur la colonisation française et la colonisation britannique en Indo-Chine." It should be translated into many tongues and read by the wisest.—*S. L. Millard Rosenberg.* University of California at Los Angeles.

●Oscar Jacobsson. *Adamson*. Paris. Stock.—Adamson, (the son of Adam, you or I) appears on the cover of this collection of sixty newspaper "comics" in a boat with his scowling, puzzled Scandinavian features (which might just as easily be Irish or French or American); in the other end of the boat is his better self, the little wings straight out in the breeze, and Adamson and his better self are pulling against each other! And Adamson and his selfishness and his Quixotic impulses and his blunders and his sympathy and his peccadilloes and his remorse and his eternal quizzical wonder at the illogical whims of fate make up a very human and extremely laughable set of comic strips. Not as elaborate, not as universally applicable as the work of Briggs, not as biting nor as silly as Andy Gump, not as monotonous as Mr. Jiggs, this work of a Sandinavian newspaper artist is perhaps more human than any of them.—*K. C. K.*

●Jurgis Baltrusaitis. *Études sur l'art médiéval en Géorgie et en Arménie*. Paris. Ernest Leroux. 1929. 300 francs.—This elaborately illustrated quarto volume is the result of researches made in 1927-28, in connection with the studies undertaken at the Institute of Art and Archeology of the University of Paris into the origins and the character of Romanesque-Byzantine Art. The present volume deals with this art in Georgia and Armenia. The author confines himself exclusively to ecclesiastical architecture, and its sculpture and decoration. This art is directly connected with the romanesque and the byzantine. M. Baltrusaitis shows that in spite of this, in spite also of the kinship which exists between the Christian art of Georgia and that of Armenia, there is between the two a fundamental difference. He sees at the base of Georgian art unmistakably Hittite antecedents and influences that are purely Sassanide.

He also shows how a fundamental principle connects the Transcaucasian churches with the churches of Western Europe of the same

period, although in Europe plastic expression is attained through construction, while in Transcaucasia we find the Oriental who can handle massive forms well but is deficient in constructive ability.

With profound erudition the author presents his subject in detail; and the publishers have built a remarkably attractive book from what is generally considered in the Western World a limited subject. There are 179 plates and 120 detail drawings, many of churches heretofore unknown to the West.—*Jeanne d'Ucel*. Norman, Oklahoma.

● Henry Bordeaux. *Visages français, histoire et littérature*. Paris. Plon. 15 francs. 1930.—A sheaf of addresses, prefaces, obituaries, including the speech welcoming the historian Louis Madelin to membership in the Academy as the successor of Robert de Flers. Bordeaux, when turning back to the past, really lives in the intimacy of *Chateaubriand à Rome* and *Lazare Hoche sur le Rhin*, the principal studies in this volume. Writing of his contemporaries, Bordeaux bears always strong testimony in their defense. The scholarly career of Madelin is balanced by his experiences in the army where Bordeaux crossed his path. Other "Gens de Guerre" who appear in these pages are Mangin, Weygand, Foch and Clemenceau, and at every step Bordeaux asks them for instructions, for the lesson of their lives. Two other chapters, on Barrès and Boylesve, are suffused with the warmth of friendship, showing Barrès as lifting with the wings of his poetry the weight of our monotonous duties and Boylesve as a councillor in our adventures of the heart or mind.—*Wm. Leonard Schwartz*. Stanford University.

● Gaston le Révérend. *Le Haut-Parleur*. Paris. Aux Éditions de la Fenêtre Ouverte. 1928.—This volume contains five essays written in the form of the leisurely conversations of several friends, all of whom, by the author's admissions (see his notes) are used as mouthpieces for his own opinions. The discussions touch mostly upon literary subjects, but they also embark upon religion, patriotism, nationalism, education, antisemitism, etc. The author displays a certain elegance of style and general culture.—*Sophie R. A. Court*. Norman, Oklahoma.

● Francis Jammes. *Champêtreries et Méditations*. (In the series: *Champs*, sous la direction littéraire de Henri Pourrat). Paris. Horizon de France. 1930. 12 francs.—A charming bagatelle! Pleasant summer reading for townsfolk unable to see nature except for occasional picnics and hikes and gardening in the backyard,—a villegiature volume for those who possess a tinge of the romanesque taste for nature, also for the amateur naturalists not opposed to quasi poetic atmosphere.

The bulk of the book is taken up by the *Histoire naturelle et poétique des Basses-Pyrénées*. Here Jammes is typically himself, although not at his best. These pages contain but simple notations of his moods, interspersed with literary allusions often innocently and good-naturedly humorous, in a light vein. This is a volume for the nature lover par excellence, presented in a very informal, intimate style, natural and easy, but effective, and thoroughly rustic in atmosphere.

"Le poète est ce pèlerin que Dieu envoie sur la terre pour qu'il y découvre des vestiges du Paradis perdu et du Ciel retrouvé."—*Tatiana W. Boldyreff*. Battle Creek, Michigan.

● Georges Bonneau. *Le Symbolisme dans la poésie française contemporaine*. Paris. Boivin. 1930. 12 francs.—Three lectures at the University of Tokyo delivered by the incumbent of the new chair of French at the University of Kyushu. Known for his studies of Albert Samain's work, Dr. Bonneau here reviews the external history of the symbolist movement and its poets, sets forth precisely the trend of contemporary philosophy which vitalized its esthetics, and finally analyzes the art of symbolism with frequent illustrations drawn from Samain. Dr. Bonneau even betrays his familiarity with symbolism in certain traits of style, but certainly does the service of reproducing much material that is no longer accessible elsewhere.—*Wm. Leonard Schwartz*. Stanford University.

● *Miracles de Notre Dame*. Traduits par Myrrha Lot-Borodine.—*Les Quinze Joies de Mariage*. Traduction par Mme. M. L. Simon. Paris. E. De Boccard. 1929. 7 francs each.—These two simply but attractively printed little books are numbers XII and XIV of Boccard's popular series *Poèmes et récits de la vieille France* edited by the well known medievalist Alfred Jeanroy. Modern adaptations of medieval texts have become so popular since the World War—to the great satisfaction of those who love the Middle Ages—that the number of such series is legion, but Boccard's is among the best: the texts chosen are representative of the period and at the same time interesting and worth while for themselves; they have been

rendered faithfully and often with charm into modern idiom; they are accompanied by short but enlightening introductions by competent scholars; and, finally, they are cheap—a feature which makes them suitable for college courses in early French literature.

The *Miracles de Notre Dame* and the *Quinze Joies de Mariage* are peculiarly medieval works, expressive of one of those strange contradictions so common in the period, the adoration of the Virgin and hostility to women. Madame Lot-Borodine's version of the *Miracles* is excellent. Here as elsewhere in her translations from medieval literature she is unusually successful in preserving the flavor of the original. The *Quinze Joies de Mariage* has a good introduction by M. Jeanroy on anti-feminism in medieval French literature, but Mme. Simon's translation is hardly above the average.—*L. E. Winfrey.* University of Oklahoma.

●Gustave Charlier. *Le Premier "Tartuffe".* Bruxelles. Publication de l'Académie Royale. 1923.—*Autour du Premier "Tartuffe".* Ibid. 1929.—M. Charlier believes that three acts of an unfinished *Tartuffe* were presented before the king in 1664, that in the two subsequent versions the plot was revised and toned down, and that marked changes were made in the characters of Cléante, Orgon and Tartuffe. Tartuffe becomes less brutally cynical, less physically repulsive, more keen intellectually and more black morally. M. C's boldest conclusion is that in 1664 he was a priest, although Molière, through prudence, may not have given him full ecclesiastical dress. In 1667 Panulphe, and in 1669 Tartuffe, is a layman. This change necessitates others: "à un imposteur plus rusé devait correspondre une dupe moins grossière." Hence Orgon becomes a considerable personage, gullible assuredly, but no longer "un sot en trois lettres." Cléante assumes the rôle of l'honnête homme modéré"—the author's mouthpiece—and cedes to Dorine his more comic thrusts. Various changes are indicated as results of the transformation of Tartuffe into a layman. M. C's two major hypotheses—the unfinished play of 1664 and the ecclesiastical status of Tartuffe at that time—called forth vigorous protests, notably that of M. G. Michaut (*Les Luttes de Molière*, Paris, 1925.) M. C. replies convincingly to him and to other critics in his second communication to the Academy.* At the end he meets the challenge of critics sceptical of the possibility of presenting a churchman on the stage in the XVIIth century. *Le Mercure Galant* gives a résumé of an unpublished and lost play, *Les Usuriers*, by Thomas Corneille and de Visé, which was performed nine times in 1685. One of the minor characters posed as a priest. An interesting commentary on this rôle follows.—*Benj. M. Woodbridge.* Reed College.

●Bernardin de Saint-Pierre. *Paul et Virginie.* Texte établi et présenté par Maurice Souriau. Paris. Fernand Roches. 1930. 19.50 francs.—This volume is a number in the collection *Les Textes Français* published under the supervision of the French Universities and under the auspices of the Association Guillaume Budé. This society, named after the first great French humanist, to which the French public is indebted for critical editions of the Greek and Latin classics, has recently set itself the task of bringing out critical editions of the works of French authors as well. The French texts show the critical insight that has characterized the classical texts undertaken by that association after the war with a view of making France independent of Germany in the matter of classical studies.

The text is preceded by a scholarly introduction and followed by a selected bibliography and text variations. The publication of this work in the series fills a great want, as all existing editions of this book were far from satisfactory.

The novel, *Paul et Virginie*, published in 1787, is the first specimen of French exotic fiction which met with considerable success. Thoroughly Rousseauistic in its sentimentality, it is the tragic story of the love of a boy and girl on Mauritius, or Ile de France, an island in the Indian ocean east of Madagascar. Although now antiquated, this novel enjoyed a great popularity during the period in which the story is supposed to have occurred (the end of the eighteenth century), and was also widely read in our own country about the middle of the last century.—*Maximilian Rudwin.* Laramie, Wyoming.

●Henri Hauvette. *La France et la Provence dans l'oeuvre de Dante.* Paris. Boivin. 1929. 12 francs.—The author of this book published about twenty years ago an *Introduction à la Nouvelle Comédie* and in 1922 a volume of

*See *Le Flambeau*, mai 1930 for a part of this essay.

studies on the same poem for which competent scholars expressed great esteem. This present work is a clear and convincingly wise presentation of Dante's debt to the literature of France and Provence. M. Hauvette is very ful to distinguish between France and Provence, since for Dante they were very different regions.

On the question of Dante's legendary trip to Paris, the author after analysis of the evidence and in particular of the treatise of Boccaccio improperly called *Vita di Dante* concludes with the most laudable caution. For him this trip, without being impossible, is neither proved nor probable. In the same way the allusions made by Dante to some landscape of Provence do not prove that Dante had actually been there. His visions based upon his readings have sometimes an uncanny air of recollections. But as a matter of fact they are constructions, "Dante est un génie constructeur . . . il construit ses paysages avec autant de précision qu'il en a mis à dresser le plan de son Enfer . . ."

As for the attitude of Dante towards the French Kings—an attitude of a magnificent harshness—it is accountable for by the vicissitudes of Dante's two successive political parties, the Guelphs and the Ghibelines. M. Hauvette exposing the burlesque exaggerations of Farinelli (and others *ejusdem farinae*) proves that there can be no question of a blind and systematic gallophobia.

In a direct or in a diffuse way Dante's lyricism has been most umistakably influenced by Provençal poetry. This is also true of the Italian predecessors of Dante. Of the troubadours Arnault Daniel left most traces in Dante's lyrical technique. Literary France in its epic and romanesque aspects was not without influence on the Florentine. He certainly knew the *Roman de la Rose*, and it is quite possible that the mysterious "Durante" manuscript of Montpellier, *Il Fiore* (a compendium in verses of the *Roman de la Rose*) was by Dante himself. Thus if the body of Dante never went to France his mind traveled from the land of *Si* to the land of *Oc* and *Oïl*.—*Louis Cons*. Swarthmore College.

● Jeanne Landre. *Les Soliloques du Pauvre de Jehan Rictus*. (Les Grands Événements Littéraires. Série contemporaine.) Paris. Malfère. 1930. 9 francs.—A little bit encombré, not exactly an example of unimpeachable coherence, this essay eulogizes Jehan Rictus. Starting out in an anecdotic vein in narrative method, the author fails to sustain this note, suddenly plunging into discussions on verse forms, style, etc., quoting her documental data such as letters of celebrities, magazine reviews, then relapsing again into undeveloped attempts at psychological interpretations, occasionally repeating herself, Jeanne Landre presents a study which is rather anemic. Not being familiar with other essays of this series I am not in the position to judge whether this one is a worthy representative or lags behind. —*Tatiana W. Boldyreff*. Battle Creek, Michigan.

● Francis Ambrière. *Joachim Du Bellay*. Paris. Firmin-Didot. 1930. 15 francs.—Here is a lovely book about the greatest poet, excepting Ronsard, of the French Pléiade This is not a "vie romancée," a mere succession of incidents invented in order to increase a meagre biography, as too many books of this sort are. On a very firm groundwork, both literary and historical, M. Ambrière, who is an excellent scholar, but makes it a point to conceal his erudition, has contrived to build up the strange life of Du Bellay. His literary and biographical study is most accurate and quite reliable. But M. Ambrière is also an artist and a poet himself. And his full sympathy for his hero, his peculiar love of Du Bellay's poetry, has enabled him to pierce to the very depth of the poet's mind and sensibility, and to recreate around him the proper spiritual atmosphere. Even M. Ambrière's imagination, his touches of beautiful description, the minor key of his sensibility and the discreet harmony of his form have something "du Bellayan" and seem to show that the poet and his biographer are kindred spirits.

Very good and pure French. Easy and pleasant reading.—*Henry Lauresne*. Carcassonne, France.

● *La Muse Française. Baudelaire*. Paris. Garnier. December 1929. 4 francs.—This number of the *Muse Française* is a symposium of thirteen essays on the author of the *Fleurs du Mal*. Perhaps the two outstanding articles are those of Léon Lemonnier and Maxime Revon, respectively depicting Baudelaire as a translator, and as a gifted literary critic. Many a reader will be amazed to learn that the poet knew practically no English when he set out to render Edgar Allan Poe's verse into French. Of no less interest is the statement that Baudelaire, from the standpoint

of a critic, had little use for Molière and hated Voltaire.—*Germaine A. Donogh.* Washington. D. C.

●*Eneas roman du XIIe siècle.* Édité par J.-J. Salverda de Grave. Les Classiques français du moyen âge. 2 volumes. Paris. Champion. 1925, 1929.—Salverda de Grave's new edition of the *Eneas*, which we now have complete, is a very welcome edition to the *Classiques français du moyen âge*, making easily accessible as it does one of the important texts of medieval French literature. It differs in a number of respects from the original edition published in the *Biblioteca Normannica* (Halle, 1891). The editor, like Joseph Bédier and his school, has given up the idea of reconstructing the original text and contented himself with a reproduction of the best MS—correcting where it seemed necessary, however. Perhaps this is just as well. But the old edition with its complete variant apparatus will still have its place. Introduction and notes have been rewritten and brought up to date. The notes in particular now afford much valuable information about the sources of the poem.—*L. E. Winfrey.* University of Oklahoma.

●Marcel Hervier. *Les écrivains français jugés par leurs contemporains.* I. Seizième Siècle. Dix-septième Siècle. Paris. Mellottée.—Comment is limited to the outstanding personalities and works of the sixteenth and seventeenth centuries, but the material on these is abundant, especially on the great writers of the seventeenth century. Some seventy pages are devoted to Corneille, eighty to Molière, and sixty to Racine. The passages cited are well-known, but they have been chosen with care and conveniently grouped for reference into sections: the writer's person and character; his literary theories and judgments about his work in general; his individual works; and his style. The book should be very helpful, above all to those who do not have a good library within reach.—*L. E. Winfrey.* University of Oklahoma.

●Jean Racine. *Théâtre de 1668 à 1670: Les Plaideurs, Britannicus, Bérénice.* Texte établi et présenté par Gonzague Truc. Paris. Éditions Fernand Roches. 1929. 19.50 francs. *Théâtre de 1672 à 1674: Bajazet, Mithridate, Iphigénie.* 1930. 19.50 francs.—These are Tomes II and III of the excellent *Textes Français* edition of Racine reviewed in an earlier number of *Books Abroad.* Tome IV: *Phèdre, Esther, Athalie* will complete the *Théâtre*, and four additional volumes will contain 1) the *Écrits relatifs à Port-Royal;* 2) the *Poésies diverses* and the *Fragments Historiques;* 3) the *Correspondance* and *Notes* (2 volumes).—*L. E. Winfrey.* University of Oklahoma.

●*L'Année littéraire 1929.* Paris. Valois. 1930. 10 francs.—This book is a survey of the literary activity in France during the past year. It contains nine chapters on the various literary genres, such as poetry, fiction, drama, literary history, criticism, philosophy, feminine literature, translations, and literary prizes awarded that year. The book is highly recommended to all who wish to keep in touch with the literary output in France.—*Maximilian Rudwin.* University of Wyoming.

●Gustave Reynier. *La Femme au XVII. Siècle.* Paris. Tallandier. 1929.—It has been said that to judge a man we must know his attitude toward nature, women and religion. M. Reynier has registered, sometimes studied in detail, the attitude of the majority of the great writers and a host of lesser ones in the seventeenth century toward woman and her place in society. Hence the interest of his book for the student of literature. Psychological historians will follow the evolution of ideas and woman's rôle in shaping them; pedagoges may discover how, when there is the will to learn, adult education can be acquired in the face of the heaviest odds; the intelligent reader, to whom the work is primarily addressed, will enjoy all these things and above all the consummate art which enables M. Reynier to carry so lightly his vast erudition. It is not for nothing that he has fixed his attention on the century where pedantry was the unpardonable sin. He begins with the remark of Dumas fils: "God created the female, man made of her a woman," and adds: "It would probably be more exact to say that woman made herself." His book justifies admirably his thesis. An introductory chapter glances at Christine de Pisan who seized the essential point at once: she demanded for her sex an education equal to man's, persuaded that the rest would take care of itself. Champions and opponents of women follow as the quarrel assumed various phases. No impartial judge can deny that tact and reason were generally on the side of the weaker sex. The Hôtel de Rambouillet, carefully distinguished from preciosity, and Descartes' challenge to authority based on antiquity only, worked side by side for emancipation. The most radical and "modern" of the feminists was the Cartesian Poulain de la Barre whose

treatises began to appear in 1673. Three chapters are devoted to Molière, whose complex attitude M. Reynier analyzes subtly. For Molière was a radical and ardent defender of the "natural" rights of women, but profoundly distrustful of her ambitions to scientific pursuits. If M. Reynier had accomplished nothing but to provide the background for his discussion of Molière, his work would have been amply justified. He has done so much more that he has produced one of the most thought-provoking social studies of recent years.—*Benj. M. Woodbridge.* Reed College.

● Charly Clerc. *Le Génie du lieu, Patrimoine Helvétique.* Paris. Attinger. 1929.—In the precise and excellent introduction addressed to Eduard Korrodi, editor of *Geisteserbe der Schweiz*, M. Clerc tells us of the greatness "de la Suisse romande en lettres" of which he would like to present,—not a chrestomathy nor an anthology—but simply a few aromatic flowers in a bouquet. These flowers are gifts of a gallant pageantry of illustrious persons such as J. J. Rousseau, Mme. de Staël, H. F. Amiel, H. D. Chaillet, Alexandre Vinet, Saussure, Juste Olivier, Ph. Monier, Père Girard, and many more. The pages are well chosen, in spirit and thought Swiss, whether they discover the greatness and the splendor of the "horrible" Alps and the charm and wealth of Swiss landscape or discuss "une poésie nationale," the fine nuances of belles lettres in Geneva, Lausanne and Fribourg, festivals, religion, philosophy and education. The book is a fascinating picture of Swiss culture "au delà de la Sarine," a Patrimoine Helvétique.—*Louis P. Woerner.* Stanford University.

● Fortunat Strowski. *Les Pensées de Pascal.* (Les Chefs-d'Oeuvres de la Littérature expliqués.) Paris. Mellottée. 1930.—M. Strowski has just published an edition of the complete works of Pascal and this book is an expanded introduction to the third volume, *Les Pensées.* In his arrangement he has followed more closely than other editors the manuscript in order to interpret "le complexe pascalien." His method has enabled him to throw new light on various obscure points, for instance on Pascal's conception of the *pari.* Cross references (marred by occasional misprints) to the Brunschvig edition facilitate comparison.

M. Strowski demonstrates that Pascal's method is always the same whether he is concerned with mathematics, psychology or religion. He is homocentric and seeks in all things utility for human life. Science and religion are alike made for man; truth discovered in one order may be used to find or confirm that of another. "La religion même lui est apparue à la fois comme l'explication et comme le remède de la nature humaine, non comme un monde en soi. Il la rapporte à la nature humaine, et non à la métaphysique." Thus, in his discussion of the *Deus absconditus*, Pascal escapes the desolating doctrine that Christ had not died for all men and safeguards at once sovereign justice and human dignity: "L'intelligence des biens promis dépend du coeur qui appelle *bien* ce qu'il aime." And M. Strowski comments: "Ce n'est pas parce qu'ils ont reconnu Dieu que les bons sont devenus bons, ni parce qu'ils l'ont méconnu que les méchants sont devenus méchants. Mais parce qu'ils étaient bons et qu'ils l'ont reconnu, les bons ont été sauvés." Elsewhere penetrating distinctions are made between the thought of la Rochefoucauld and Bossuet (*Sermon sur la Mort*) and Pascal's attitude.

This volume is too rich in ideas and new points of view to serve as a first introduction to Pascal. It will be an invaluable guide and commentary for mature students.—*Benj. M. Woodbridge.* Reed College.

● J.-G. Prod'homme. *Voltaire raconté par ceux qui l'ont vu.* (De Paris à Genève). Préface d'Édouard Herriot. Paris. Stock. 1929.—Any view of a great man by his contemporaries is delightful to share, particularly in the light of the legend and tradition which must follow upon his recession into the afterglow of time and the groves of history. The idea of this book is particularly happy because Voltaire was so exquisitely aware of himself as a personage. From the earliest description of him, printed here as written two days after his baptism ("L'enfant n'a pas grosse mine, s'étant senti de la chute de la mère") to Frederick's "En un mot Voltaire voudroit être un homme extraordinaire, et il l'est très-certainement," we have in the varied reactions of his friends and enemies a fascinating view of him in the round. Many thought him a scoundrel of the blackest malice, and many others revered him as a champion of justice, and Frederick even prayed to him daily after his death, with an irony that supports the verdict of friend and foe alike: he was, even to his contemporaries, an undeniably great man.

But no other great man (friend and foe are both right) ever descended to such inspired

chicanery, or ever reached such glorious fury in the cause of human happiness. We are moved by many of the recitals contained in this volume (issued on the occasion of the 150th anniversary of his death) sometimes to applause, sometimes to laughter. Frederick's letter to the Margrave of Bayreuth describing "le procès de Voltaire avec un juif . . . l'affaire d'un fripon qui veut tromper un filou," is a perfect example of that mixed exasperation which the divine monkey of Ferney so often inspired.

In a review of a volume which contains so many delicious documents relating to the famous events of Akakia, the liaison with Madame du Châtelet, and the habits of Voltaire's daily life, it may seem niggardly to find fault. But these insights give us appetite for information which is missing from this collection: contemporary descriptions of the "apotheosis," when the old rogue returned to Paris for the crowning of his bust during a performance of *Irène*, after which the Parisians adorably kissed the horses of his coach; the death, when he died revering God and hating religion; and the "triumph," when his miserable remains re-entered Paris as the bones of a demi-god. Most of all one wishes there were a snatch of something said or written about her illustrious protégé by Ninon de L'Enclos, whose will bequeathed the promising youngster a sum of money with which to buy books. What a century, when a far-sighted courtesan could be the first one to assist an astonishing genius to his apprenticeship!

These letters and documents make a rich supplement to the immense literature concerning Voltaire. It is hoped that they will soon be available in translation.—*Paul Horgan*. New Mexico Military Institute.

●Max Daireaux. *Littérature Hispano-Américaine*. Paris. Kra. 1930. 20 francs.—A poet and novelist, two of whose thirteen published volumes deal with South America, here gives us thoughtful studies of dozens of Latin-American writers not mentioned in any other history. He seeks to discover whether the continent has any literary personality of its own.

Poets especially interest him and nearly half his volume is devoted to them, but considering the proportion of versifiers south of the Equator, he is probably justified. Gabriel Mistral is his favorite, but he has meaty suggestions about Darío, Santos Chocano, Herrera and Reissig and the rest. Prose writers get their innings, from Mármol to the most modern, with Carlos Reyles carrying off the honors, and Hugo Wast coming in for the most severe criticism. About drama he has little good to say, considering that only in Argentina has it really been written.

He sums up by concluding that while South America most certainly approaches greatness in the realm of poetry, it is not yet truly great since it has not appreciably influenced any other literatures. The volume is excellent and deserves a place on shelves along with the two English studies of South American literature.—*Willis Knapp Jones*. Miami University.

●Georges Lote. *En Préface à "Hernani"—Cent ans après*. Paris. Gamber. 1930.—A rather interesting study showing that Victor Hugo in his earlier years was not favorable to the new school, but adhered to the principles of classicism, both as a lyric poet and as a dramatist. The atmosphere of the time, the ideas of the young generation and writers on Shakespeare and Scott, on Schiller and Schlegel, the very gradual awakening in Victor Hugo of the idea that it was necessary to drop classicism and free the writer from the severe discipline and rigid rules of the classic art is clearly presented, and opens the way for the preface to *Cromwell*. Chapters on *Classiques et romantiques*, *La bataille d'Hernani*, *La critique classique et les Parodies*, *La facture d'Hernani*, etc., complete the picture as well as the history of the ever interesting question of *Hernani* and the romantic drama.—*Hugo P. Thieme*. University of Michigan.

●Ernest Seillière. *Romantisme et Démocratie Romantique*. Paris. Éditions de la Nouvelle Revue Critique. 1930. 12 francs.—As the sub-title of the book explains, *Romantisme et Démocratie Romantique* is a critical study of the works of Edmond Scherer. Perhaps no French critic of the past century has been so thoroughly neglected, and unjustly so, as Edmond Scherer, who with Sainte-Beuve, Taine and Renan was one of the guiding spirits of French thought of the time. A Protestant of Swiss descent and an ardent Christian in his youth, the political and religious crisis that shook France from 1848 to 1852 turned Scherer to agnosticism. It was after his "conversion" that he produced the most substantial part of his critical work, which still retains its merit because of its sound psychological observations

and its staunch rationalism. For all its shortcomings, we may well agree with Baron Seillière that a few hours spent in the company of a man of such broad experience would lead one to profitable meditation on the vital problems of yesterday and to-day.

For Ernest Seillière, a criticism of the works of Scherer presents a double opportunity: to expose the opinions of a rigorous thinker and, at the same time, to re-affirm his own ideas. The latter have already been well expounded, thanks to the forty-odd books which the uncompromising enemy of "le mysticisme naturiste" and the father of the psychology of "l'impérialisme" has published. In many important respects, Scherer and his critic are temperamentally alike, and thus we can readily understand that the Baron is generally in sympathy with the ideas and opinions of the former literary critic of *Le Temps*. Scherer, like Seillière, was a moralist, a rationalist and, to a lesser extent, a psychological "imperialist." He was also an opponent of the doctrines of Romanticism and distrustful towards its social manifestation, democracy.

On the other hand, Scherer often transcended these intellectual barriers, much to the credit of his work. It is then, however, that Baron Seillière is most severe with him, recognizing in the liberal, independent ideas, in the broad, comprehensive understanding and in the sensitive aesthetic appreciation of the former professor of theology the recurring influences of his early Protestant mysticism.

Romantisme et Démocratie Romantique has this in common with the rest of Seillière's work that it is thought-provoking and vigorously challenges any self-complacency that one may have concerning the virtues of modern, post-Rousseauistic society. At the same time, it resembles its predecessors in its failure to define clearly with what the author proposes to replace our irrational social structure. Granted that a democratic equalitarianism is inconsistant with humanity's inherent *libido dominandi*, what better form of society does the critic of Scherer offer us? That of the seventeenth century, the age of Louis XIV and Bossuet? or perhaps simply that of the twelfth century? We hope not.—*Maurice Halperin*. Paris.

● Racan. *Les Bergeries*, et autres Poésies Lyriques, avec une introduction et des notes par Pierre Camo. Paris. Garnier. 1929. 12 francs.—Racan is a very interesting, a very "sympathique" fellow. Although born of ancient and authentically princelike stock he had a naive clumsiness, a rural tang that make him appear as a kind of lovable "parent pauvre." He made war, he made love with the same ardent awkwardness. He attached himself to lords and kings as befitted a member of the illustrious De Bueil family, but he never paid to the earthly powers the same homage as he did to that prince and tyrant of poets, Malherbe. He became in his *Vie de Malherbe* the Boswell of that French Doctor Johnson. He let himself be guided and guiled by his harsh and crafty master, but he succeeded somehow in keeping his meekly stubborn personality. By his feeling for nature, his easy grace of expression, the gentle quaintness of his manner he is akin to the followers of the Pléïade. He belongs to the Renaissance without Humanism, without the fetichism of antiquity, a group into which we may put Mathurin Régnier.

Such was the poet whom M. Camo has edited for the collection of the *Classiques Garnier*. His introduction and notes are instructive and interesting. His critical appreciation of Racan shows an enjoyable keenness and a good sense of proportion. What he says on the *Bergeries* and their place in the pre-classical drama should be supplemented with pages of Lancaster on the same subject. His edition is based upon the publication of the *Oeuvres Complètes de Racan* by Tenant de Latour in 1857. The new editor might have been a little more careful in accepting the readings of his predecessors. For instance on page 71, the line

Alors que vous perdiez au milieu des délices

as M. Camo prints it does not make any sense with the context. It ought to read

Lors que vous vous perdiez au milieu des délices.

Page 77, there is a repetition evidently erroneous of the two same lines in succession. Page 223, the punctuation of the third line of the *Épigramme à Madame Des Losges* is against the sense. There ought to be no comma after the words "là haut." Racan reproaches Madame Des Losges with not dancing to the right tune, with dancing to *Guéridon* (an air à la mode humorously sad and languishing) while the piper was playing *Robinette* (a joyful rural melody).—*Louis Cons*. Swarthmore College.

● Alfred Des Rochers. *À l'ombre de l'Orford*. Sherbrooke, Canada. Privately printed. 1930. 85 cents.—In 1928 *L'Offrande aux Vierges*

Folles proved Alfred Des Rochers a real poet. This second volume ranks him among the best French-language poets on Canadian soil. He has spontaneity, lyricism, extreme facility of expression, and is the embodiment of simplicity. These poems won for their author the Concours d'Action Intellectuelle prize in 1929. He depicts the rugged life of the "shantymen" with understanding, and they stand out of his book like living things. The book is prefaced by Alphonse Desilets, president of the Society of French-American Poets.—*Rosaire Dion*. Nashua, New Hampshire.

●Marie Ratte. *Au Temps des violettes*. Quebec. L'Éclaireur. 1928. 85 cents.—Miss Ratte is a young writer of French ancestry who has "emigrated" to New York, where she is at work on a second volume of verse. Her poems are fragrant, unassuming, and yet touchingly human. A little timid, perhaps, they are, as if they feared the sudden blasts of winds which sometimes come from nowhere and for no reason. And later, she will no doubt exercise a wiser selection of the multitude of inspirations which are sure to come to such a human and vibrating soul as is hers. I am sure that before long she will present the public, not with timid violets, but with deep, red roses, fragrant and heavy with life and poesy.—*Rosaire Dion*. Nashua, New Hampshire.

●Jean Giraudoux. *Amphitryon 38*. Paris. Grasset. 1929. 12 francs.—Giraudoux the playright seems at present to be enjoying more popularity than Giraudoux the novelist. With his *Siegfried* having had a long (long for France) and successful run at the Théâtre des Champs Élysées, Giraudoux was encouraged to write another play which perhaps in some ways surpassed the success of his first dramatic venture. The intriguing title of *Amphitrion 38* means simply that this play is the thirty-eighth which deals with the Amphitryon legend. Although there is a little unevenness in the technique the play scintillates with wit and with wisdom. Some of the remarks of Leda to Alcmène remind one of Erskine's Helen of Troy. The mixture of the poetic and the matter of fact is charming. The character of Jupiter and above all the delineation of Alcmène, the typical feminine woman, are excellently carried out.—*Hélène Harvitt*. Brooklyn College of the City of New York.

●Henri Clerc. *Le beau métier*. Quatre actes. Paris. Librairie Valois. 1929. 12 francs.—This play carries a long preface by the author, in which he apologizes for having written a drama that may be regarded as a problem play. He then proceeds to discuss the problem itself—the necessity of reorganizing administrative work so that it would not suffer from the frequent changes in the ministry, and so that thoroughly competent specialists would have the authority to decide important matters within their special fields.

But for the reader, and no doubt for a theater audience, the play presents an interest on its own merits, and several problems may be brought out from it to discuss. The member of parliament who tripped up the ministry on a question which had nothing to do with the real issue which concerned him; the question of direct and indirect bribery; the problem of living above one's means; the disastrous results of what Veblen calls invidious consumption, etc., etc. In addition, the characters are much more vivid and many-sidedly portrayed than is usually the case with the problem play.—*Sophie R. A. Court*. Norman, Oklahoma.

●Maçamouné Hakoutcho, translated by S. Asada and Charles Jacob. *Les Larmes froides*. Paris. Rieder. "Les Prosateurs étrangers modernes." 1930. 12 francs.—Modern Japan possesses a school of naturalistic writers, as they call themselves, which arose after the Russo-Japanese War, emulating the boldness of Ibsen, Zola and Maupassant and the psychological depth of Russian fiction. Hakucho, born in 1879, is a successful novelist of this group. *Rei-Rui* (1922), the tale which appears here in a readable French version, analyzes the psychosis of a distinguished historian, who breaks (and this is surely a Japanese idea) under the persecution of his divorced wife, strangling his nearest disciple and sinking into dementia. The scene of the story is Tokyo and the seaside towns of Odawara and Oiso.—*Wm. Leonard Schwartz*. Stanford University.

●Maurice Genevoix. *Les Éparges*. Paris. Flammarion. 1930. 12 francs.—The last of a series of books about the war, the first of which was *Sous Verdun*. *Les Éparges* was first printed in 1923. Its reimpression meets with great and deserved success. Quite precious as a document about the war, it has also a high human value, both as it enlightens the psychology of the soldier and as it gives interesting information about the man who was to become later on, in *Raboliot* and *Cyrille*, the great painter of rustic life.—*Henry Lauresne*. Carcassonne, France.

●Paul Lafitte. *Golconde*. Roman. Paris. Albin Michel. 1930. 15 francs.—A keen satire of the world of business. A banker sets up a financial society about mines of diamonds in Golconda, and money comes from everywhere. This very amusing novel contains scenes of excellent comedy and very humorously treated characters. A pleasant love-affair runs along the money-plot. The story takes place in the most picturesque scenery of India.—*Henry Lauresne*. Carcassonne, France.

●Drieu La Rochelle. *Une femme à sa fenêtre*. Nouvelle Revue Française. 1930. 13.50 francs. —Here is a novel from the pen of Drieu La Rochelle in which adventure is an excursion into the soul as well as a combination of hazardous incidents. A woman at her window gives shelter to a stranger, a communist fleeing from his pursuers. This starts one of the phases of the adventure. The woman, who has been leading an empty and luxurious life beside a husband who is too weak to resist other women and who apparently no longer loves her, and who is also surrounded by a variety of elderly admirers who would be only too happy if she would succumb to their attentions, is gradually led to realize through her conversations with the rather uncouth communist that he is the type of man she has never known but has inwardly admired, and that he is capable of transforming her into the being she might have been and now aspires to be. Descriptions of Delphi and discussions on the communistic ideal are the means of bringing the woman to the realization of a life superior to the one she had hitherto known. The end leaves matters somewhat in the air; she has promised to flee with the communist but through force of circumstances has to let him escape alone with the hope that she would join him later. Perhaps there will be a sequel to the story.—*Hélène Harvitt*. Brooklyn College of the City of New York.

●Henry Bordeaux. *Tuilette*. Paris. Plon. 1930. 15 francs.—Admirers of M. Bordeaux, who expect from him a neatly constructed plot, carefully drawn but somewhat conventionalized characters, and an admirable style, will not be disappointed in his latest novel. The wife of Hubert d'Entrève, a fascinating but heartless and futile woman, desires no children; but if she must have one, she prefers a son. A daughter is born, and is nicknamed Tuilette; the significance of the name is explained to her later. "Tuilette, petite tuile. Une tuile, ce qui vous tombe sur la tête, quelque chose d'imprévu et de désagréable." She adores her parents: her mother, however, has no affection for her, while between father and daughter a deep sympathy develops. Tuilette is twelve years old at the outbreak of the war, and a masterly account is given of the state of mind in France behind the lines; the main purpose of the novel is to study the psychology of the generation coming to maturity during the war and the post-war periods. Real names are mentioned, and the famous ace Guynemer, whose biography Bordeaux has written elsewhere, is here brought upon the scene. Tuilette's father meets a heroic death, and she becomes not only an extremely capable young woman, but a most attractive figure, in marked contrast to the selfishness and frivolity of her mother. The story as a whole is interesting and well worth reading.—*Kenneth McKenzie*. Princeton University.

●Jean Paulhan. *Le guerrier appliqué*. Paris. Nouvelle Revue Française. 1930. 10.50 francs. —This little volume is a reprint of an earlier edition published by the Librairie Sansot. It is the story of an eighteen year old boy thrown into the carnage of the war, his keen observations, his reactions to the death of his comrades, told with sincerity and simplicity, bare of all extraneous matter. Through the war the youth learns to understand life. The concluding paragraph gives an idea of the style of the author and of the type of psychological study we find in this excellent little book: "C'est Ferrer que je vois à ma droite, couché dans un lit, lui aussi. Il remarque que je suis éveillé. Mais je ne veux pas lui parler. Voici que me revient par-dessus tout, humble et persistant, comme un chien qui attend à une porte, le souvenir de ces soldats se dressant et courant sur la crête, dans cette matinée blanche. Il ne m'obsède pas, ma pensée cependant est attachée à lui—et à ce hasard où se sont usés mes sentiments d'avoir vu par avance notre attaque et notre retour. Que j'en garde du moins, à présent que je suis retombé, cette image et ce signe, comme une sorte de secret."—*Hélène Harvitt*. Brooklyn College of the City of New York.

●Stendhal. *Le Rouge et le Noir*. Pierre Jourda, ed. Paris. Fernand Roches. 2 volumes. 1929. 39 francs.—These volumes form part of the collected works of Stendhal being issued in the series Les Textes Français. The text

has been enriched by some manuscript corrections left by Stendhal. Professor Jourda has contributed an excellent introduction. The notes he has appended to each volume will aid the reader on some moot points.—*Maurice G. Smith.* University of Oklahoma.

●Henri Lavedan. *La belle histoire de Geneviève.* Paris. Plon. 1929. 12 francs.—Geneviève, saviour and now patroness of Paris, is a charming figure. She appears like a ray of sunshine in the gloom of that dreadful period of history, the downfall of the Roman Empire and the Hunnic invasions. Such a figure is made to tempt poets and artists.

Henri Lavedan has tried to do in literature what Puvis de Chavannes did, and did so well, in paint on the walls of the Pantheon. I cannot help but feel that he has failed. Beautiful as is the conception, charming as it is in details, this book misses fire. Henri Lavedan is getting old, and he is sophisticated enough to feel keenly the unsophisticated charm of the quaint story. But to write convincingly a page in the Chronicles of the Saints one needs the naïve, fervent and blind faith of a race in its youth, or a sophistication so extreme that it is akin to this faith.—*Jeanne d'Ucel.* Norman, Oklahoma.

●Michel Ribaud. *Voyage du Jeune Stanislas au Japon.* Paris. Chez l'Auteur. 1929. 30 francs. (Tome premier).—From the moment Stanislas leaves France, under the guardianship of his uncle, a tinge of grandeur and wonder is felt by the reader. Greece is the first country visited. M. Ribaud points out a rather unique similarity in race origin, religion, and geography of Greece and Japan. Next come interesting sidelights on India and Brahmanism and Buddhism. Continuing, the reader obtains a thorough review of the historical, social, literary, and artistic development of China, which, at one time, established China outstandingly and successfully. But it is in the last hundred pages that the author presents a country in the Orient that has, by no means, spelled out the word progress and stopped thereupon. Like the ne'er-fading colors in a handsome Oriental tapestry, the stimulating life-blood of Japan has flowed on. Geographically, diplomatically, culturally, and religiously, M. Ribaud paints a well-balanced portrait of Japan. The words of Stanislas' father offer an excellent summary: "Je n'exagère pas, car sa civilisation, extrêmement riche et raffinée, est une synthèse des civilisations de l'Inde et de la Chine auxquelles il a ajouté son génie propre."(Page 198.)—*Rita Sanders Shubart.* Detroit, Michigan.

●René Crevel. *Êtes-vous Fous?* Paris. Gallimard. 1929. 12 francs.—The adventures of one Vagualame in his hopeless search for something worth living for—all in humorous vain. A thoroughly unpleasant book.—*Margaret M. Nice.* Columbus, Ohio.

●Jacques Marcireau. *L'Auberge.* Paris. Gallimard. 1929.—The reader is at a loss to discover why the author should have devoted half of his book to comments on the rather laborious birth of the story. After wading through a maze of dates and details, followed by a more or less coherent tale of the cheap amours of a number of collegians, one finally comes to the story with slackened curiosity. Soon, however, interest kindles, as the author's gifts of observation and description lend life to the humdrum boarders of a drab provincial inn.—*Germaine A. Donogh.* Washington, D. C.

●Lucie Delarue-Mardrus. *L'Ame aux Trois Visages.* Paris. Gedalge. 1928. 5 francs.—No matter how old and hardened one may be, it is impossible to read Lucie Delarue-Mardrus' stories with dry eyes, especially when they deal with the unfortunate children of divorced parents.—Little Narcisse Babalt, who has inherited the musical genius of her paternal great grandfather, is deserted by her mother while her father is at the front. The middle class relatives with whom she is placed can neither forgive her the luxury in which she was brought up nor their own artistic mediocrity and vent their dislike in a thousand pin-pricks. The author, herself a violinist of note in addition to her many accomplishments, introduces the reader to the technique of the instrument with the brilliant ease that characterizes her style.—*Germaine A. Donogh.* Washington, D. C.

●Jeanne Ramel Cals. *Les Histoires des Albigeois.* Paris. Librairie des Champs-Élysées. 1929.—A writer with a sense of humor pokes fun at ponderous historians while filling in the lacunae in the history of the famous city of Albi, going back to no less a personage than Esau of Biblical fame, and so on through the ages in mischievous fantasy. Amusing phrases abound. However the medieval manner has been carried to the verge of boredom.

The book is well printed on a good quality of paper; the illustrations, while amusing, are neither artistic nor really funny.—*Jeanne d'Ucel.* Norman, Oklahoma.

●Gabriel Maurière. *Aïno*. Paris. Gedalge. 1929. 7 francs.—M. Maurière paints a unique character, a girl more fairy-like than real, in a background built of childhood memories. This novel has borrowed from short-story technique to gain the single-impression effect. It is charmingly written and realistic enough to satisfy modern taste.—*Mrs. Roland L. Beck*. Jackson, Tennessee.

●Léopold Chauveau. *Monsieur Lyonnet*. Paris. Au Sans Pareil. 1930. 12 francs.—Monsieur Lyonnet would be reckoned an arch-hypocrite if his life were reported in a newspaper column, but seen through the sympathetic eyes of two children he escapes a severe judgment and even gains something of a hero's charm. This book reflects the current interest in the pathological study of the common felon. It is composed of a series of tableaux, suggesting somewhat the work of Jules Renard, characterized by short, simple sentences and phrases. However, it might be questioned whether the novel gains or loses by this treatment.—*Mrs. Roland L. Beck*. Jackson, Tennessee.

●V. Veressaiev. *Guerre Civile*. Roman traduit du russe par V. Soukhomline et S. Campaux. Paris. Payot. 1929. 15 francs.—Veressaiev is one of the few Russian writers of the older generation who remained on good terms with the Soviet government without becoming orthodox communists. This novel of his is a striking testimony to the rather unusual degree of independence he has been able to preserve. It deals with the years of civil war in Crimea and has for its central theme the tragedy of those Russian intellectuals who, after having preached revolution for many years, found themselves unable to accept it when it finally came as a terrible reality. The picture of the revolution that one finds in Veressaiev's novel is far from being a flattering one. In fact, coming from another source, it certainly would have been branded by the Soviet censors as "counter-revolutionary." The author seems to be convinced, however, that out of all this bloodshed and violence a new and better world will eventually come into existence. While it is not what one would call great literature, the novel is skilfully written and is full of dramatic interest. But above all it is an important document which enables us to come somewhat nearer to a more adequate understanding of one of the most fateful events of modern history.—*Michael Karpovich*. Harvard University.

●Georges David. *2,000 Habitants*. Collection "Horizons." Paris. Éditions Sociales Internationales. 1930. 12 francs.—The book contains two short novelettes. The first one is a satire, written with delightful humor, without venom or malice, and telling the story of the pre-election excitement in a little town, where the contest is waged between two candidates for the office of district councillor. Apt characterization, lively dialog, petty gossip make the novelette amusing and interesting reading. The demagogy, hypocrisy, and self-seeking that are the by-product of political democracy are shown in their true color.

The second story, *La Bataille du Petit-Souper* puts the author definitely among outstanding humorists and reminds us somewhat of the famous Tartarin de Tarascon.—*Sophie R. A. Court*. Norman, Oklahoma.

●George Garnir. *Le Commandant Gardedieu. Moeurs Montoises d'Avant-Guerre*. Bruxelles. La Renaissance du Livre. 1930. 12 Belgian francs.—Belgians enjoy humor as much as Anglo-Saxons. This book is a sequel to the very successful *Tartarin est dans nos Murs* by the same author. The first episode recounts the departure of the great Tarasconian from Mons, where, had he stayed, he might have overshadowed the Commandant himself. His exit is . . . worthy of him, and Gédéon Gardedieu inherits his halo. Hence the sub-title of the first part: *La Gloire*. In the second Gédéon departs from the great tradition and tells the truth about his famous trip to the Congo. He is rewarded by the hand of the charming Valentine and settles down to the serious business of life—the founding of a Folk-Lore Society. It may be permissible to entertain doubts about the value of his contributions to archeology, but the specimens of local speech and patois here presented will certainly interest philologists. And the change of one word in the following Tartarinade will make it universally acceptable: "Quand il n'y aura plus d'esprit à Paris, c'est à Mons que les Parisiens viendront le chercher." For Parisians may well seek *humor* at Mons as in many other Belgian towns.—*Benj. M. Woodbridge*. Reed College.

●France Adine. *Le Maître de l'Aube*. Bruxelles. La Renaissance du Livre. 1930.—This novel might have been entitled the Taming of the Egoist—the domineering sensual egoist

that is more or less dormant in every male. But the realization that woman's personality is the equal of man's is a slower growth in Belgium than in England: Mme. Adine is inclined to tenderness toward her hero and wards off the comic imps as scrupulously as Meredith invokes them to chastise Sir Willoughby of Patterne Hall. Claude Fervalles is a musician of genius, born with a silver spoon in his mouth. A humble student at the Conservatory attracts his notice by her amazing interpretation of his work and he marries her, although she declares that she does not love him and perhaps never will. Success has always crowned his every effort and he rejoices in the thought of taking her heart by storm. He surrounds her with luxury, but his conception of love is that of a sultan. On their wedding trip he says: "La femme que j'aime sera satisfaite en toutes choses. Je lui reconnais tous les droits, sauf un seul: celui de repousser mes caresses, où et quand et telles qu'il me plaira de les lui imposer . . . J'entends établir très nettement cette condition de notre vie intime." He occasionally wakens her senses yet her spirit, fascinated by the artist, is frozen toward the man. Representative scenes of their married life are subtly analyzed: in the end he must surrender to conquer. The story combines Oriental richness of setting, bathed in music—Claude has a predilection for the *Arabian Nights*—with a rare poise in the delineation of character. Brigitte will take her place among the "femmes fortes" of French literature. And her strength has no need of rhetoric.—*Benj. M. Woodbridge*. Reed College.

● Jean Pont. *Le Pré Maltry*. Paris. Éditions S. E. T. 1929. 12 francs.—The Maltry meadow has a bad reputation and is considered by many to be haunted. The peasant Martin tries to kill his rival there and later Martin's wife drowns herself in the river which skirts the meadow. Descriptions of the customs of the peasants of the region of Bresse form a large part of the story.—*Besse Clement*. University of Oklahoma.

● Myriam Harry. *Le Petit Prince de Syrie*. Paris. A. Fayard. 1929. 12 francs.—The story takes place in Hauran, a country which we are told belongs geographically to Syria, by its geological formation to Hell, by its patriarchal customs to Biblical Bashan, by its mysticism to Arabia. Many of the strange customs of the country are described. We follow the life of Dhib-Helal, grandson of a powerful sheik. Dhib-Helal belongs to a Christian family. He has from childhood a deep interest in France and while still quite young is killed in trying to join the French troops during a native revolt.—*Besse Clement*. University of Oklahoma.

● Max Deauville. *Contes Persans*. Bruxelles. La Renaissance d'Occident. 1928.—Literature, for many moderns at least, is an escape. Thus A. Maurois explained in a recent lecture at Prague the popularity of the novel—with authors as well as with readers. The rather ironically sombre author of *La Boue de Flandres* is of the same opinion. In *L'Orient Mystérieux* he explains why he chose Persia as the setting for these story fables. "Jamais sans doute (l'auteur) ne la visitera. Mais c'est pour cela qu'il l'aime comme nous aimons tout ce que nous ne connaissons pas, de cet amour curieux et mélancolique que nous avons pour les époques disparues et les royaumes inconnus. Songe, ô lecteur, combien les anciens étaient plus heureux que nous. La terre avait pour eux tant de mystères qu'ils pouvaient sur leurs caravelles naviguer pendant des jours à la poursuite des chimères. Pour nous il n'y a plus de chimères, mais il y a heureusement encore des vies qui ne sont pas les nôtres, des pays qui sont loin, très loin du coin du monde où nous végétons . . . Heureux celui qui ne voyage qu'en rêve."—*Benj. M. Woodbridge*. Reed College.

● Emmanuel Robin. *Accusé, lève-toi*. Paris. Plon. 1929. 20 francs.—A young man brutally murders a girl who has spent the night with him in a rooming-house. This book, which won the "Prix du Premier Roman" last year, is the self-examination of the murderer, who seeks, not to explains his crime, for it is unexplainable in ordinary terms, but to trace the development of the criminal in himself. From childhood, his destiny has pushed him toward the crime which awaits him. And now the judge demands his motive. The narrative is at times too long and rambling and the end is too sudden, but the reader will await with interest further works from the pen of M. Robin.—*T. D.*

● Marcelle Gaston-Martin. *Eros chez les Mamettes*. Paris. Fernand Aubier. 1930. 12 francs. —This study of two rather brittle females and their fluttering perturbation over the amorous adventures of their idolized nephew is rather thin reading.

Two prim spinsters, brought up in a convent and in entire ignorance of life, have taken

into their home and hearts the baby son of their adored younger sister who has died at his birth. They see Lucien for twenty-three years as an impeccable model of good behavior and boyish charm, and suddenly, by chance, they find him out as an accomplished man of the world. One is led behind their backs to watch him as organizer and chief of Les Sagittaires, a society for furthering and subsequently recounting at stag meetings the most exotic of love conquests. The maiden aunts seem, though ever breathless with shock, to let slide too easily their inhibitions and to adapt themselves too unresistingly to the easy morals of their darling. All three characters are blocked in very lightly against a hazy background of college and rural life. There are a few good touches in treating the aunts, but not enough to give the book distinction.—*Dorothea Loiseaux*. New York City.

● Albert Daudistel. *Ceux de la Marine (Das Opfer)*. Paris. Éditions Sociales Internationales. 1930. 12 francs.—Henry Holzel, a German sailor who has married and settled down to a successful business career in Italy, is caught in Germany by the War and drafted into the navy. There he organizes revolutionary circles and becomes the idolized leader of the common sailors. After spending some time in a prison camp for mutiny, Henry escapes by a pretense of eye-trouble; later he returns to the fleet. The armistice is declared, and the Revolution strikes, only to be broken by a counter-revolution. Henry, a leader, is shot.

A repetition of the plot can give no idea of the vigor and pathos of this story which presents the struggle of a man to rise above brutality to heights of manhood. The book is an effective presentation of the demoralization behind the lines.—*Mrs. Roland L. Beck*. Jackson, Tennessee.

● Colette. *Sido*. Paris. Ferenczi. 1930. 12 francs.—Here is an unusual family portrait. It is a mosaic of family memories synthetized by the mature mind, the whole suffused with colors of a poetic imagination. Sido, the mother, warm-hearted, gay, and wise in garden lore, and le Capitaine, the father, brave singer and soldier, form the center of this interesting group. The children are: la petite, who is Colette herself, the two half-brothers, and one half-sister. In the portrayal of the father and mother Colette has given us a love story which, like the love stories of life, is more hidden than revealed. It is the most beautiful part of the book. Although written in prose, *Sido* could be picked up again and again like a volume of poems and read when the mood was right.—*Mrs. Roland L. Beck*. Jackson, Tennessee.

● Léopold Chauveau. *Le Roman de Renard*. Version Moderne pour la Jeunesse. Paris. Victor Attinger. 1928. 25 francs.—The glorious adventures of that cheerful knave, Renard, are delightfully recounted by M. Chauveau in this edition which he plainly labels, "pour la jeunesse." To the young it cannot fail to be most enchanting, and to the adult it is far more interesting than the usual run of "juveniles." The adventures included, forty-seven of them, have still left in them, in their naïve subtlety, considerably more of the original flavor than one would expect in a culled version. M. Chauveau has himself copiously illustrated his book with most engaging full-page drawings in black and white.—*Marcus M. Ravitch*. New York City.

THE EDITOR PARENTHESIZES

THIS number of *Books Abroad* is gratefully dedicated to Mr. Aldrich Blake of Oklahoma City. Mr. Blake's gift of securities is much larger than any other gift we have thus far received, and is in itself sufficiently generous to keep the wolf from our door for a considerable period. We are still dreaming of an endowment large enough to solve our financial problem for all time to come, but Providence seems to prefer to take care of us day by day, so to speak. Mr. Blake's gift is evidence that the Southwest's captains of industry are not all so perfectly impervious to cultural appeal as the Eastern press suspects them of being; and it may turn out in time that he is not the only one of them who is willing to help *Books Abroad* help the cause of Internationalism. In the meantime, our list of large benefactors to date is:

Mr. Aldrich Blake, Oklahoma City.

The Carnegie Endowment for International Peace, New York.

The Commission for Relief in Belgium Educational Foundation, New York.

We shall in the future print this list in every issue, and here's hoping it may grow much longer!

This number carries an unusually interesting list of special articles. José Carlos Mariátegui was a personal friend of Waldo Frank's, and Mr. Frank has written for us a touching appreciation of the Peruvian agitator's remarkable personality. It is interesting to speculate as to what this intense idealist would be thinking and doing if he had lived to see the upheaval which his country is now experiencing. Mariátegui was so absorbed in his labors for humanity that he had no time for considerations of bread and butter, and his family is left in want. Mr. Frank is interested in an effort to help them, and he can be reached at his New York address, which is 173 Riverside Drive.

Professor Fortunat Strowski of the University of Paris is one of the greatest teachers and one of the ablest critics in France. His pupil Maurice Halperin is the translator of the article which he has written for us on *The French Stage in 1929-30*. The versatile Belgian writer and editor Maurice Gauchez, whose work was the theme of an article by Professor van Roosbroeck in *Books Abroad* for July, 1929, has furnished us a review of the present state of Belgian letters. The Moscow critic A. Reviakin continues our Russian series with a discussion of the recent peasant literature in the Soviet Union. Samuel Putnam, now resident in Paris and one of the editors of the Paris quarterly *This Quarter*, supplies a spirited and pleasantly personal little article on the apparent trendings of the newer European writing. Mr. Putnam, whose ability to keep simultaneously abreast of the progress of at least three European literatures is nothing less than breath-taking, is responsible also for a considerable number of excellent Italian reviews in this issue. The last number of *This Quarter* was devoted to Italian literature —each number of that attractive magazine specializes in the literature of one language— and a large part of the translation was done, and admirably done, by Mr. Putnam himself. Our section of special articles closes with the discovery of *A New Spirit in German Literature*, by Mrs. Henrietta von Klenze of Munich, Germany, who has written for us before.

Our regular review columns are open to discussion only of books in other languages than English. But the editorial page knows no such limitations, and we feel that we must call the special attention of our readers to two new books just published in this country, both of them, it happens, written by valued contributors of ours, and both of them of unusual interest and permanent value. Before they leave the editor's desk for *Books Abroad's* shelf of constantly consulted reference books, let us record an appreciative note on each. Henry Holt and Company have just issued the Mérimée-Morley *History of Spanish Literature*. This imposing work of considerably more than 600 pages is a translation and revision, by Professor S. Griswold Morley of the University of California, of the invaluable *Précis* of the late Toulouse Spanish professor, Ernest

Mérimée. Based on Professor Mérimée's last edition, and on an annotated copy which the two Mérimées were preparing for another revision when death overtook them both, father and son, it has been worked over and brought down to date most successfully by the American co-author. The other book is from the University of Pennsylvania Press, and is Professor Domenico Vittorini's study of *The Modern Italian Novel*, whose detailed treatment and extensive bibliography make it an aid to the student of recent Italian fiction such as did not exist in English before.

Periodical publications come and go, and in the case of most of them it is not a matter of vital importance to most of us whether they come or go. But the new Spanish fortnightly *Bolívar*, launched early this year, is one of the few which deserve to live. Edited from Madrid, but by the Peruvian Pablo Abril de Vivero, and carrying usually, it appears, a longer list of articles by Hispano-Americans than by Spaniards, it is an organ of Pan-Hispanism, as far at least as Pan-Hispanism means democracy, wholesome energy and intellectual honesty. The new periodical flies the flag of Bolivar from its masthead because "Bolívar significa, en primer término, el Ciudadano por antonomasia," and hopes for better days because "Hay un aliento en el nuevo sentir de España que se confunde con el de los hombres mejor orientados de América." It has enlisted the services of some of the most distinguished writers in the Spanish-speaking world, and its bill of fare is varied, substantial and spicy. It is not at all prone to the wordiness which makes so many of the Spanish-language publications tedious reading for the non-Spaniard. If, like the New York *Nation*, *Monde* of Paris and other excellent organs of protest, it is frequently fretful and unkind, we must urge in its exculpation that the world is still full of a number of things which it is very hard not to grow unkind and fretful over. The editor's regular *Asteriscos de los quince días* are among the fretfullest and most readable features of the paper. He has a cutting paragraph on Don Gustavo Martínez Zuviría, the popular Argentinian novelist who calls himself Hugo Wast, which is so perfect in its cool sarcasm that we are strongly tempted to reproduce it. Of course if we did so we should make all haste to assure Señor Wast that we don't necessarily agree with the sentiment expressed, but merely derive a degree of aesthetic enjoyment from seeing him stepped on so gracefully. Here's the health of *Bolívar*, and may she (we realize that we are handling our genders like a Scotch Highlander) find so many subscribers that Señor Pablo Abril de Vivero may never lack well-filled bottles of the purest and most expensive oil of vitriol to dip his pen in.

We must mention a note from our friend Muna Lee de Muñoz Marín of the University of Porto Rico. She writes: "I enclose an announcement of the Roosevelt Poetry Prize which I hope may receive a note in *Books Abroad*. As you will see, two medals are offered, for poems by native-born Porto Ricans; one in Spanish, one in English . . . No restrictions have been placed as to theme or length. Announcement of the awards will be made on the anniversary of the Discovery of America, October 12th . . ." The secretary of the committee in charge of the contest is Gildo Massó of the University of Porto Rico, and the contestant's name must accompany his poem in a sealed envelope.

We hope readers will be pleased with our new policy of printing the year's index with the October issue. And (we cannot restrain a grimace as we type this announcement) we have yielded to pressure and will cut our leaves in the future. We had become so Europeanized that we had forgotten what Sybarites Americans are. But anyway, we surrender.

THE ONCE OVER

Edited by KENNETH C. KAUFMAN

GERMAN LITERATURE

★Karl Arns. *Geschichte der englischen Literatur im Grundriss.* Paderborn. Schöningh. 1930. 70 pfennigs.—Skillful sketch of the development of English literature by a well known expert in this field.

★Ernst Barthel. *Goethe.* Das Sinnbild deutscher Kultur. Darmstadt. Hofmann. 1930. 6.80 and 9.20 marks.—Introduction to Goethe by an author who sticks without moralizing to his subject—Goethe.

★Walter A. Berendsohn. *Knut Hamsun.* München. A. Langen. 1929.—Biography, 125 pages; analysis of works and appreciation of the author's influence, 27 pages.

★Professor Dr. Arnold E. Berger. *Grundzüge evangelischer Lebensformung.* Leipzig. Reclam. 1930. 7.50, 9, and 15 marks.—Volume 1 of the series *Reformation* in the great *Deutsche Literatur in Entwicklungsreihen.*

★Dr. Marianne Beyer-Fröhlich, Hrsgr. *Selbstzeugnisse aus dem Dreissigjährigen Krieg und dem Barock.* Leipzig. Reclam. 1930. 7.50, 9 and 15 marks.—One of the Reclam 250-volume history of literature; this is Band 6 of the projected 9-volume series entitled *Selbstzeugnisse.*

★Georg Ellinger. *Die neulateinische Lyrik Deutschlands in der ersten Hälfte des 16.* Jahrhunderts. Berlin. Walter de Gruyter. 1929. 18 marks.—This study is indispensable for the scholar interested in that period.

★Ottomar Enking. *Gerhart Hauptmanns Till Eulenspiegel.* Eine Studie. Berlin. 1930. S. Fischer. 3 and 4 marks.—A good introduction to this work for those who need a guide.

★Dorothea Flashar. *Bedeutung, Entwicklung und literarische Nachwirkung von Goethes Mignongestalt.* Berlin. Emil Ebering. 1929.—Instructive work tracing the outlines of this creation through German literature to the novels of Spielhagen.

★Wilhelm Fliedner. *Goethe und Christentum.* Gotha. Klotz. 1930. 4 marks.—Christianity in the ordinary acceptation of the term did not penetrate or contain the life or work of his highly individualistic, theistic monist.

★Efraim Frisch, Hrsgr. *Russische Kritiker.* München. Drei Masken Verlag. 1921.—Selections from the critical writings of Belinskij, Dobroljubow, Pissarew.

★Sir Galahad. *Idiotenführer durch die russische Literatur.* München. Albert Langen. 1925. 3 and 5 marks.—Galahad uses Russian literature to prove that no good can come out of Muscovy.

★Wolfgang Golther. *Parzival in der deutschen Literatur.* Berlin. Walter de Gruyter. 1929. 5 marks.—Treatments of the theme in medieval and modern literature, including some of the English versions.

★Richard Grützmacher. *Meister der Zeit in Literatur und Kultur.* Band I: Gerhardt Hauptmann, Stefan George, Thomas Mann. Mainz-Wiesbaden. Dioskuren-Verlag. 1929.—Guide to the tolerance of Hauptmann, the Christianized Hellenism of George and the ideal of service of Mann.

★Johanna Jarislowsky. *Schillers Übertragungen aus Vergil, im Rahmen der deutschen Aeneis-Übersetzung des 18. Jahrhunderts.* Jena. Frommannsche Buchhandlung. 1928.—Latest and most thorough study of the part played by the *Aeneid* from the Naturalism of Schiller's youth to the Humanism of his maturity.

★Norbert Langer. *Das Problem der Romantik bei Nietzsche.* Münster. Helios-Verlag. 1929.—The fatal struggle of the leopard to change his spots.

★Erna Lévy. *Die Gestalt des Künstlers im deutschen Drama von Goethe bis Hebbel.* Berlin. Emil Ebering. 1929.—Very objective study of *Tasso, Sappho,* Young Germany and *Michel Angelo.*

★Helen Merz. *Traum und Wirklichkeit bei Gérard de Nerval.* Zürich. Gebr. Leemann. 1929.—A doctoral dissertation presented to the Faculty of Philosophy of the University of Zürich.

★Mynona. (Dr. S. Friedlaender.) *Hat Erich Maria Remarque wirklich gelebt?* Berlin. Steegemann. 1929.—*Im Westen nichts Neues* is the bloodthirstiest satire in German literature and its author a myth—and still the royalties mount.

★Walther Rehm. *Der Todesgedanke in der deutschen Dichtung vom Mittelalter bis zur Romantik.* Halle. 1928. Max Niemeyer.—A very interesting study of a significant philosophic idea in German literature.

★Fritz Tschirch. *Der Altonaer "Joseph", Goethes angebliche Jugenddichtung.* Berlin. Walter de Gruyter. 1929.—Not Goethe but a North German pastor was the author of the *Joseph* discovered by Paul Piper in 1920.

★Dr. Elfriede Underberg, Hrsgr. *Die Dichtung der ersten deutschen Revolution.* Leipzig. Reclam. 1930. 7, 8.50 and 15 marks.—Band 5, *Reihe politische Dichtung* of Reclam's *Deutsche Literatur in Entwicklungsreihen.*

★Jakob Wassermann. *Hofmannsthal der Freund.* Berlin. 1930. S. Fischer. 4.50 marks.—The funeral oration of a close friend.

★Gottfried Weber. *Wolfram von Eschenbach.* Frankfurt a. M. Diesterweg. 1928. Volume I, 11.60 marks.—A two-volume study of the poetical and spiritual significance. This, the first volume, deals with *Stoff und Form*, the second with *Der Gehalt.*

★Nikolaus Welter. *Geschichte der Französischen Literatur von den Anfängen bis zur Gegenwart*, mit besonderer Berücksichtigung des 19. und 20. Jahrhunderts. 3. vermehrte Auflage. München. Joseph Kösel.—A good introduction to French literature with too much stress on recent times.

★Werner Zirus. *Ahasverus, der ewige Jude.* Berlin. Walter de Gruyter. 1930. 5 marks.—Treats the theme as handled in modern German literature under the three heads: 1. *Der ewige Jude als Stoff;* 2. *Neuerfundene Situationen;* 3. *Der ewige Jude als Idee.*

GERMAN FICTION AND DRAMA

★Hermann Bahr. *Der inwendige Garten.* Hildesheim. Borgmeyer. 1927. 3 and 4.50 marks.—Wistful little novel from the pen of the Viennese dramatist.

★Earl Derr Biggers. *Hinter jenem Vorhang.* Berlin. Universitas. 3 and 4.50 marks.—A popular American detective story.

★Karl Blitz. *Studienrat Hancke.* Hamburg. Enoch. 1930. 5.50 marks.—A novel which brings up the questions of modern education and concludes that the formation of character overshadows the acquisition of knowledge.

★Margaret Boie. *Die letzten Sylter Riesen.* Stuttgart. 1930. 3 marks.—The heroes of the story are largely responsible for the acquisition of Schleswig-Holstein.

★Waldemar Bonsels. *Mario und Gisela.* Stuttgart. Deutsche Verlags-Anstalt. 1930. 6.50 marks.—A continuation of the Mario theme. Youthful love in a setting of forest and field.

★Oscar Walter Cisek. *Die Tatarin.* Hamburg. Enoch. 1929. 6 marks.—Short novels in the tradition of C. F. Meyer. Favorably mentioned by eminent critics.

★Joseph Delmont. *Juden in Ketten.* Leipzig. Grunow. 1929. 4 and 6 marks.—Realistic novel of mistreatment and suffering in the Russia of the Romanoffs.

★Joseph Delmont. *Krösus Vagabund.* Leipzig. Grunow. 1929. 5 and 7 marks.—An experienced globe-trotter writes a novel of sailing, soldiering, gold-mining and bumming over four continents.

★Kasimir Edschmid. *Hallo Welt!* Sechzehn Erzählungen. Berlin. 1930. Zsolnay.—Combining the features of a novel and a travel tale, full of experiences and observations mostly on African countries.

★Alfred Frankhauser. *Der Herr der inneren Ringe.* Roman. Berlin. Eckart-Verlag. 1929. 6 marks.—Strife in a Swiss village when the communal forest and meadow are divided; by an author following Gotthelf and Keller.

★Alexander Gregory. *Die P. kehrt zurück.* Stuttgart. Engelhorn. 1930.—Novel of the emotional tragedies of a dancer, a musical student, and a business man.

★Hans Grimm. *Der Richter in der Karu.* München. Langen. 1930. 3.50 and 6 marks.—Short stories in a South African setting.

★Toni Harten-Hoencke. *Karolas Scheidung.* Berlin. Behr. 1929. 5 marks.—Berlin society novel. The author is a disciple and translator of Judge Ben B. Lindsey.

★Heinrich Hauser. *Schwarzes Revier.* Berlin. S. Fischer. 1930. 6 marks.—Geography here becomes a real force of life.

★Franz Herwig. *Fluchtversuche.* München. Kösel & Pustet. 1930. 8 marks.—Depressing atmosphere of sickly characters fleeing from they know not what to the indefinite distant.

★Hans H. Hinkelmann. *Der Freund und die Frau des Kriegsblinden Hinkeldey.* Berlin. Grote. 1930. 4.80 and 6.50 marks.—Tragedy of a disabled veteran in the post-war period.

★Walter von Hollander. *Frühling in Duderstadt.* Berlin. Internationale Bibliothek. 1930. 3.50 and 5 marks.—Tragedy and happiness when the steam-roller and the road-menders came one spring day to Duderstadt, Mecklenburg.

★Dorothea Hollatz. *Die letzten Tränen.* Hildesheim. Borgmeyer. 1927. 1.50 marks.—Six Novellen, the theme generally brotherly love.

★Mirko Jelusich. *Cäsar.* Wien. Speidel. 1929. 5 and 8 marks.—Justice rendered to Caesar in a psychological novel where the historical details bring out his tragic greatness.

★Igna Maria Jünemann. *Kinderland.* Hildesheim. Borgmeyer. 3 marks.—Entertaining fables for children.

★Hans Kaltneker. *Die drei Erzählungen.* Berlin. Zsolnay. 1929.—Three posthumously printed prose tales of a writer whose significance grows with the passage of time.

★Hermann Kesten, Hrsgr. *24 neue deutsche Erzähler.* Berlin. Kiepenheuer. 1929. 5 and 7.50 marks.—A cross section of post-bellum authors who, steeped in scepticism and pessimism, turn outward the seamy side of the political and sexual fabric.

★Ulrich Korff-Rheda. *Die grosse Stunde des Camille Desmoulins.* Ebenhausen. Langewiesche-Brandt. 1929. 5.50 and 7.50 marks.—Under this pseudonym Wilhelm Langewiesche writes a historical novel, scientific, realistic, exciting, of the hour which never came.

★Elias Krämmer. *Der Weg zum Leuchtfeuer.* Stuttgart. Steinkopf. 1928. 6.50 marks.—The trials of a poorly paid lighthouse keeper with a large family.

★Elias Krämmer. *Die Wogen rollen . . .* Stuttgart. Steinkopf. 1929. 6.50 marks.—Elias Krämmer is the pseudonym of a Norwegian business man, a novelist in his leisure hours. This book with its realistic background and its successful commercial protagonist may be somewhat autobiographical.

★Jack London. *Die Fahrt der Snark.* Berlin. Universitas. 1930. 4.80 marks.—German version of Jack London's account of his South Sea voyage.

★Hans Morgenthaler. *Gadscha Puti.* Bern. Francke. 1929. 5.50 and 7.20 Swiss francs.—Novel of European miners in Siam. The engineer-author recently died.

★Fritz Mueller-Partenkirchen. *Passion.* Die Oberammergauer Vorgeschichte. Mit Originalzeichn. v. Hugo Grimm. Leipzig. Staackmann. 1930. 3 and 4.50 marks.—From a few sentences in a chronicle the author has reconstructed a tale of Oberammergau's salvation from the plague; a timely book and a little masterpiece.

★Nils Nicolaus. *Leerlauf Mensch.* Leipzig. Hesse & Becker. 1930. 4 and 6.50 marks.—Sharp criticism of modern society.

★Leo Perutz. *Herr, erbarme Dich meiner!* Novellen. Wien. Phaidon-Verlag. 1930. 6 marks.—Poetic language, lively action and vivid artistry in short stories.

★*Roda Rodas Roman.* München. Drei Masken Verlag. 1925. 8 and 9.50 marks.—Purports to be an autobiography, frank and unadorned concerning the adventures of an Austrian nobleman with wine, women, song, horses and dogs.

★Marie Veronika Rubatscher. *Der Lusenberger.* München. Kösel & Pustet. 1930. 8.50 marks.—Novel of artist life by a young Tyrolese woman, whose works have been warmly praised.

★Konstantin W. Sakharow. *Nina Grigorewna.* München. Kösel & Pustet. 1929. 6 marks.—The fate of Russia is here portrayed through the fate of a young officer in the White Armies.

★Franz Schauwecker. *Aufbruch der Nation.* Berlin. Frundsberg-Verlag. 1930. 5.80 and 6.80 marks.—The front-line trooper's story without propaganda.

★Gustav Schröer. *Der rechte Erbe.* Roman. Hamburg. Hanseatische Verlags-Anstalt. 1929. 6 marks.—Misplaced inheritance with Schröer's usual background of peasantry on its native heath.

★Jeanne Berta Semming. *Von Heiligen und Kämpfern.* Dresden. Oscar Laube. 1929. 6 marks.—Humor and refinement in legends of yesterday and to-day.

★Albert Steffen. *Wildeisen.* Roman. Dornach. Verlag fur Schöne Wissenschaften. 1929. 7 marks.—Exact science and religious madness searching for God.

★Emanuel Stickelberger. *Ferrantes Gast.* Stuttgart. Steinkopf. 1924. 5 marks.—Short stories which are excellent types of the story-teller's art.

★Arnold Ulwitz. *Worbs.* Berlin. Propyläen-Verlag. 1930. 5.50 marks.—Describes the first stages in the development of an idiot privileged by the State, somewhat in the manner of H. Mann's *Professor Unrat.*

★Victor v. Uthmann. *Der Kieselbauer.* Hildesheim. Borgmeyer. 1.20 marks.—A

Märchen. A Grossbauer is reformed to human kindness through the love of an elf-like child.

★Leo Weismantel. *Das Buch der heiligen Dreikönige, des Jahres der Kirche und der Wunder des Domes zu Köln.* Augsburg. Dr. Benno Filser. 1929. 5 and 5.80 marks.—The wandering of the three wise men of the East to Bethlehem, Constantinople, Milan and Cologne, upon the vivid background of the Middle Ages, with illustrations by Alois Elsen.

★Hans Philipp Weitz. *Madonna in der Glorie.* Hildesheim. Borgmeyer. 1927. 1.20 marks.—Short stories of the life of art students in Rome.

★Wilhelm Wiesebach. *Onkel Ferdinand.* Hildesheim. 1927. 1.20 marks.—Whimsical novel of an apothecary's wanderings through Germany.

★Otto Zarek. *Begierde.* Leipzig. Zsolnay. 1930.—The struggle of young people to attain a higher life in the feverish atmosphere of modern Berlin.

★Heinrich Zerkaulen. *Musik auf dem Rhein.* Freiburg i. Br. Herder. 1930. 5.60 marks.—A biographical novel of Beethoven before his departure from Bonn to Vienna, delightfully written and appealing especially to younger readers.

★Heinrich Zerkaulen. *Rund um die Frau.* Hildesheim. Borgmeyer. 1.20 marks.—Tender little sketches by the author of *Die Insel Thule.*

★Richard Zoozmann. *Muckipuckis wundersame Fahrten und Abenteuer.* Hildesheim. Borgmeyer. 1930. 5.50 marks.—Romance with a touch of the miraculous for older children.

GERMAN HISTORY, BIOGRAPHY MEMOIRS

★Gertrude Aretz. *Die elegante Frau.* Eine Sittenschilderung von Rokoko bis zur Gegenwart. Mit 63 Tafeln. Leipzig. Grethlein. 1929. 32 and 45 marks.—"Chronique scandaleuse," full of charm and wit, sumptuously bound and illustrated.

★*Das Leben des Protopopen Awwakum von ihm selbst niedergeschrieben.* Translated from Old Russian. with an Introduction and a Commentary by Rudolf Jagoditsch. ("Quellen und Aufsätze zur russischen Geschichte," Volume 10.) Berlin. Ost-Europa-Verlag. 1930. 9 marks.—A good edition of the life of the priest who opposed the reforms sponsored by the Patriarch Nikon in the middle of the seventeenth century in the Church. "Then I wrote them a tale with great abuse, and I cursed them back!"

★Hermann Bahr. *Der Zauberstab.* Hildesheim. Borgmeyer. 7 and 9 marks.—Pages from the journal of an accomplished essayist and novelist.

★Gottlieb Binder. *Altzürcherische Familiensitze am See als Erinnerungsstätten.* Mit 4 farb. Bildern u. 53 Taf. Erlenbach b. Zürich. Eugen Rentsch. 1929. 14.50 and 18.50 marks.—Homes from the 17th century with memories of Lavater, Bodmer, Gessner, Wagner, Mommsen, Liszt, Keller, Meyer, etc., etc.

★Otto von Bismarck. *Prinz Wilhelm und Napoleon.* Neue Bilder aus Preussens Notzeit. Mit 16 Taf. Dresden. Carl Reissner. 1929. 3.50 and 5.50 marks.—Some new material fails to alter previous conclusions.

★Franz Blei. *Männer und Masken.* Berlin. Rowohlt. 1930. 8 and 12 marks.—Sketches of a score of European celebrities, including E. T. A. Hoffmann, Stendhal, Beau Brummel, Oscar Wilde, Walther Rathenau, etc. Sixteen copperplate engravings.

★Elsa Brändström. *Unter Kriegsgefangenen in Russland und Sibirien 1914-1920.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1927. 6 marks.—Experiences and observations of a Swedish Red Cross nurse.

★Eberhard Faden. *Berlin im Dreissigjährigen Krieg.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1927. 11.50 marks.—A picture of the culture of Old Berlin.

★Ernst Feder. *Paul Nathan.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1929. 6 marks.—A Jew whose intellect and political genius were devoted to the Fatherland.

★Walter Flex. *Der Schwarmgeist.* Berlin. Janke. 1930. 2.50 marks.—Frightful fate of Thomas Münzer, who led the peasants against the Church and State in the time of the Reformation.

★*Kaiser Friedrich III.: Tagebücher von 1848-1866.* Mit e. Einl. u. Ergänzungen hrsg. v. H. D. Meisner. Leipzig. Koehler. 1929. 10 marks.—Revelations of a mediocre man in a painfully over-edited text.

★Alexander von Gleichen-Russwurm. *Weltgeschichte in Anekdoten.* Berlin. Max Hesse. 1929. 12.50 marks.—A wordy attempt to portray events, characters, and whole epochs of history from ancient China to Napoleon III, by means of anecdotes; a somewhat pointless discussion accompanies each one.

★Hans Von Gumppenberg. *Lebenserinnerungen.* Aus. d. Nachlass des Dichters. Berlin. Eigenbrödler-Verlag. 1930. 8 marks.—Autobiography of a dramatist, parodist and critic, especially interesting for Munich's Bohemian life a generation ago.

★Johannes Hohlfeld. *Deutsche Reichsgeschichte in Dokumenten 1849-1926.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1927. 2 volumes. 40 marks.—450 of the most important documents involving the fortunes of modern Germany.

★Heinrich Hubert Lesaar. *Der heilige Augustin.* München. Kösel & Pustet. 1930. 7.50 marks—Enthusiastic biography on the occasion of St. Augustine's 1500th anniversary; it lays especial stress on the personality of the great church father.

★Rudolf Jelikoff. *Georg Büchner und sein "Dantons Tod."* Hildesheim. Borgmeyer. 1930. 1.50 marks.—Biographical and critical sketch of the dramatist.

★Friede H. Kraze. *Land im Schatten.* Roman. Braunschweig. H. Wollermann. 1929. 5.20 and 6.80 marks.—Misery in the Ostmark when it became Polish, 1919-1925.

★Joachim Kuhn. *Prinzessin Mathilde Bonaparte.* Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1929. 15 marks.—A carefully prepared biography.

★Klaus Mehnert. *Ein deutscher Austauschstudent in Kalifornien.* Stuttgart. Deutsche Verlags-Anstalt. 1930. 2.75 marks.—A keen-eyed young German gives his impressions of American student life.

★Walther Rathenau. *Politische Briefe.* Dresden. Carl Reissner. 1929. 7 and 9 marks.—August, 1914, to June, 1922: domestic affairs, political economy, the war question, foreign affairs, in short, Germany in war, revolution and reconstruction.

★Walther Rehm. *Der Untergang Roms im abendländischen Denken.* Leipzig. Dietrich. 1930. 6.50 and 8 marks.—Historical pathology in its relations to history and the problem of decadence.

★*Peter Roseggers Briefe an einen Franzosen.* Hrsg. v. Amédée-Vulliod. Leipzig. Staackmann. 1930. 2 and 3.50 marks.—Thirty-four letters, excellently edited with introduction, of the optimistic Rosegger, before and during the war.

★Joseph Roth. *Panoptikum.* Gestalten und Kulissen. München. Knorr und Hirth. 1930. 5.50 marks.—A good study of the nineteenth century, full of fine psychological observation.

★Emanuel Stickelberger. *Reformation.* Stuttgart. Steinkopf. 1928.—Ein Heldenbuch. Great moments in the lives of Luther, Calvin, Knox, Loyola and others.

★Karl Wilke. *Prisonnier Halm.* Leipzig. Koehler & Amelang. 1929. 4.50 and 6 marks.—Terrible experiences of a German in a French prison camp, simply written without ulterior propaganda.

★Johannes Ziekursch. *Das Zeitalter Wilhelms II.* Frankfurt a. M. Frankfurter Sozietätsdruckerei. 14 marks.—Special care is given to the relation between interior and exterior politics. One of the best concise presentations of this period.

GERMAN TRAVEL AND GEOGRAPHY

★Karl Baedeker. *Süddeutschland.* Handbuch fur Reisende. Mit 42 Kt., 41 Pl. u. 21 Grundrissen. 33. Aufl. Leipzig. Baedeker. 1929. 12.50 marks.—Worthy, up-to-date successor of 32 editions with much stress on the information for automobilists.

★Hugo Engelbrecht. *Deutsches Land an der Donau.* München. Drei Masken Verlag. 1926.—Travel guide to the Austrian Tyrol, Vienna and Lower Austria.

★Otto Koellreutter. *Der englische Staat der Gegenwart und das britische Weltreich.* Breslau. Hirt. 1930. 3.50 marks.—Attempts to give all the information possible in the space of 120 pages; one of the series *Jedermanns Bücherei.*

★Rudolph Lothar. *Zwischen drei Welten.* München. Drei Masken Verlag. 1926.—Travel book; Southeast Europe, Asia Minor and Egypt.

★Hermann Lufft. *Das britische Weltreich.* 32 marks.—Hermann Lufft. *Latein-Amerika.* 28 marks.—Hans von Eckhardt. *Russland.* 30 marks. Leipzig. Bibliographisches Institut.—Three books of encyclopedic information, factual, political, economical, with exhaustive statistics and beautiful illustrations. Others of the series will be *Anglo-Amerika, Ostasien* and *Europa.*

★Felix Moeschlin. *Amerika vom Auto aus.* Erlenbach-Zürich. Rentsch. 1930. 15 francs.—Travel impressions gained from a 20,000 kilometer auto tour. 154 excellent full-page reproductions.

★Johannes Saalfeld. *Nach Nord-Amerika.* Heidelberg. Julius Groos. 1928.—Practical advice for the newcomer and the traveler.

Itineraries, travel-information and glossaries of useful terms and slang phrases.

★Karl Scheffler. *Holland*. Leipzig. Insel-Verlag. 1930. 18 marks.—Successful attempt to mirror Holland in all phases of its life, in which Dutch painting naturally receives considerable attention. 100 fine photographic copies of the country's art.

★Johann Sölch. *Die Ostalpen*. Breslau. Hirt. 1930. 3.50 marks.—Attractively illustrated volume in the encyclopedic series *Jedermanns Bücherei*.

GERMAN VERSE

★Albert Ehrenstein. *China klagt*. Berlin. Malik-Verlag. 1924. 1 mark.—Translations of Chinese revolutionary poetry of the past three thousand years.

★Frieda Zoë Ernst. *Ringende Seele*. Hildesheim. Borgmeyer. 2 and 3 marks.—Serious and very musical lyrics.

★Ruth Schumann. *Die Kinder und die Tiere*. München. Kösel und Pustet. 1929. 7.50 marks. —Rhymes for children with attractive woodcuts by the author.

★F. C. Weiskopf. *Tschechische Lieder*. Berlin. Malik-Verlag. 1925. 1 mark.—Czechoslovakian poetry.—Introduction by the translator.

GERMAN ART

★Hanns Martin Elster. *Moritz von Schwind*. Sein Leben und Schaffen. Mit 16 Abb. Berlin. Horen-Verlag. 1930. 4 and 6 marks.—Biography, critical estimate of his masterpieces, his smaller works and church pictures, and his personality.

★Philipp Schweinfurth. *Geschichte der russischen Malerei im Mittelalter*. Der Haag. M. Nyhoff. $8.50.—Best work on an only recently recognized school of native art; a book for the student, 482 pages.

GERMAN PHILOSOPHY

★Louis F. Anderson. *Gottes logische Welt*. Leipzig. Meiner. 1930. 7.80 marks.—The relation of the soul to God and of God to the universe.

★Louis F. Anderson. *Das Logische*. Leipzig. Meiner. 1929. 3 marks.—Laws and categories of logic.

★Louis F. Anderson. *Die Seele und das Gewissen*. Leipzig. Meiner. 1929. 3 marks.—An axiological and ontological approach.

★Otto von Bressendorff. *Zahl und Kosmos*. Augsburg. Seitz. 1930. 3.40 and 4 marks.—"Die Zahlen verbinden alles zu einer einzigen Harmonie."

★G. W. F. Hegel. *Vorlesungen über die Religionsphilosophie*. Leipzig. Meiner. 1930. 8 and 10 marks.—Volume XII of Hegel's collected works. Introduction by Georg Lasson.

★Karl Joël. *Wandlungen der Weltanschauung*. Eine Philosophiegeschichte als Geschichtsphilosophie. Tübingen. Mohr. Vol. I. 1929.—Finally an attempt to deal with the history of philosophy as a history of cultural style.

★Dr. Wilhelm Kaiser. *Kosmos und Menschenwesen im Spiegel der platonischen Körper*. Basel. Rudolf Geering. 1930. 7 and 9 Swiss francs.—Development of the elementary concept of a cosmic philosophy; a continuation of the work of Dr. Rudolf Steiner.

★Immanuel Kant. *Grundlegung zur Metaphysik der Sitten*. Gotha. Klotz. 1930. 7 marks.—New edition with notes and comments by Rudolf Otto.

★Dr. Julius Moór. *Zum ewigen Frieden*. Leipzig. Meiner. 1930. 2.80 marks.—Outlines of the philosophy of pacificism and anarchy.

★Rudolf Pannwitz. *Logos Eidos Bios*. München. Hans Carl. 1930. 6.50 and 8.50 marks.—Philosophical essays by one of the most prolific, versatile and baffling of German writers.

★Georg Sacke. *W. S. Solowjews Geschichtsphilosophie*. Ein Beitrag zur Charakteristik der russischen Weltanschauung. Berlin. 1929. Osteuropa-Verlag.—The first good study of Solowjew's philosophy of history.

GERMAN SCIENCE

★Hans Balzli. *Nahrungsmittellehre, Ernährungstherapie, Küchentechnik und Speisenbereitung*. Darmstadt. Reichl. 1930. 24 marks.—Moderate use of all beverages; gradual substitution of vegetables, often raw, for meat; complete exclusion of commercial compounds.

★Otto von Bressendorff und Dr. Phil. W. A. Koch. *Astrologische Farbenlehre*. München-Planegg. Otto Wilhelm Barth. 1930.—A study of the place of color in traditional astrology and a comparison with the theories of color in modern science.

★Egon Caesar Conte Corti. *Die trockene Trunkenheit, Ursprung, Kampf und Triumph des Rauchens*. Leipzig. Insel Verlag. 14 marks.—A fascinating history with illustrations, index and an exhaustive bibliography

of tobacco, the use of which has been regarded as a crime, vice, abuse, habit, pleasure and pastime.

★Max Gerson. *Meine Diät*. Ein Ratgeber für Gesunde und Kranke. Berlin. Ullstein. 1930. 3.50 and 5.50 marks.—Raw foods, no salt, advocated by a dietician very successful in combatting tuberculosis.

★*Oberammergauer Köpfe*. München. Reinhardt. 1930. 2.50 marks.—First of a series of ethnological and anthropological studies projected by the Deutsche Akademie.

★Dr. med. Friedr. Wolf. *Trotz Tempo 1000 gesund!* Radebeul-Dresden. Madaus. 1930.—How to keep well despite the strain of hectic modern life, by the proper use of fresh air, exercise and diet.

GERMAN ESSAYS

★Henriette Brey. *Die blaue Stunde*. Hildesheim. Borgmeyer. 2.50 and 4 marks.—Poetic musings from the pen of an accomplished writer who is a life-long invalid.

★Otto Weininger. *Über die Letzten Dinge*. Wien. Braumüller. 1930. 5.40 marks.—A Nachlassband. Aphorisms, observations on criminal psychology, animal psychology, essays on Schiller and Wagner, and especially an essay on Peer Gynt and Ibsen.

GERMAN POLITICS, ECONOMICS SOCIOLOGY

★*Michael Bakunins Beichte*. W. Polonski, Hrsgr. Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1926. 7 marks.—The draft of this revolutionary document was found among the archives of the late Zarist government.

★Boeck. *Deutsche technisch-wissenschaftliche Forschungsstätten*. T. 1: Die technisch-wissenschaftlichen Vereine. Berlin. V. D. I. Verlag. 1930. 5 marks.—Every factual detail of 182 unions with 300,000 members arranged alphabetically and by trades.

★Christa Anita Brück. *Schicksale hinter Schreibmaschinen*. Berlin. Sieben-Stäbe-Verlag. 1930. 3.50 and 5.50 marks.—Sympathetic study of economical and social questions in a highly interesting book.

★Severus Clemens. *Der Beruf des Diplomaten*. Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1926. 4 marks.—"Denn Ziel der Diplomatie ist nicht der Krieg sondern der Friede."

★Gerda Eichbaum. *Die Krise der modernen Jugend im Spiegel der Literatur*. Zur Problemgeschichte des Jugendalters. Erfurt. Kurt Stenger. 1930. 6 marks.—Valuable study of the problems of modern youth.

★Ernst Wilhelm Eschmann. *Der faschistische Staat in Italien*. Breslau. Hirt. 1930. 3.50 marks.—A study of the economic and social structure of Fascist Italy stressing principally the actual functioning of the régime.

★Ernst Gerhard Jacob. *Daniel Defoe: Essay on Projects (1697)*. Eine Wirtschafts-und Socialgeschichtliche Studie. Leipzig. Bernhard Tauchnitz.—Doctoral dissertation of high merit which stresses Defoe's importance for the history of financial and social legislation; his projects of 200 years ago resemble 20th century radicalism.

★O. Junghann und M. H. Boehme. *Ethnopolitischer Almanach*. Wien. Braumüller. 1930. 5.50 marks.—A guide to European nationalistic movements.

★Herbert Kraus. *Gedanken über Staatsethos im internationalen Verkehr*. Berlin. Deutsche Verlagsgesellschaft für Politik und Geschichte. 1925.—An address before the Königsberger Gelehrten Gesellschaft, January, 1925.

★Hjalmar Kutzleb. *Mord an der Zukunft*. Mit Zeichn. v. A. Paul Weber. Berlin. Widerstands-Verlag. 1929. 6.50 marks.—Supplantation of the upper by the lower classes seriously investigated.

★Henri Lichtenberger. *Psychologie der deutsch-französischen Annäherung*. Berlin-Grunewald. Rothschild. 1929.—Translation of an address by an advocate of Franco-German reconciliation.

★Wilhelm Schuster, Hrsgr. *Zeitgeist und Literaturpädagogik*. Stettin. Verlag. "Bücherei und Bildungspflege." 1930. 1.50 marks.—Contemporary literary tendencies; the literary man as a social force.

★Dr. Ludwig Thieben. *Strafrecht, Mensch und Schicksal*. Basel. Rudolf Geering. 1930. 3.75 and 5 Swiss francs.—The Prosecuting Attorney of Vienna philosophizes over the social effects of penology.

★Dr. Bruno Weil. *Der Prozess des Hauptmanns Dreyfus*. Berlin. Rothschild. 1930.—The Dreyfus case in its relation to Franco-German politics.

GERMAN RELIGION

★G. J. Heering. *Der Sündenfall des Christentums*. Gotha. Klotz. 1930. 10 and 12 marks.—

The state, the church and the problem of war; by a professor in the University of Leyden.

★*Das marburger Religionsgespräch.* D. Dr. Heinrich Hermelink, Hrsgr. Gotha. Klotz. 1930. 3 marks.—Excerpts from the services held in commemoration of the four-hundredth anniversary of the meeting between Zwingli and Luther, October, 1529.

★Hans Kohn. *Martin Buber.* Sein Werk und seine Zeit. Ein Versuch über Religion und Politik. Hellerau. J. Hegener. 1930.—A good biography of one of the most outstanding cultural representatives of Central European Judaism.

★Joseph Müller, Hrsgr. *Das Friedenswerk der Kirche in den letzten drei Jahrhunderten.* Berlin. Verlagsgesellschaft für Politik und Geschichte. 1927. 25 marks.—Selected documents bearing on the activities of the Holy See in the interest of world peace.

★Max Maurenbrecher. *Der Heiland der Deutschen.* Göttingen. Vandenhoeck und Ruprecht. 1930. 5.80 and 7.50 marks.—A disciple of Friedrich Naumann advances the theory that national unity is impossible without religious solidarity.

★Friedrich Maurer. *Studien zur Mitteldeutschen Bibelübersetzung vor Luther.* Heidelberg. Carl Winter's Universitätsbuchhandlung. 1929. 7 marks.—Considerable toil to ascertain why, where, when, how, by whom, and under what influences the Bible was translated into Middle German before Luther.

★S. Müller. *Von jüdischen Bräuchen und jüdischem Gottesdienst.* Karlsruhe. Boltze. 1930. —A handbook of public and private ritual.

★Friedrich Parpert. *Das Mönchtum und die evangelische Kirche.* München. Reinhardt. 1930. 3.80 and 5.50 marks.—A study of the disappearance of monasticism after the Reformation, and of its effects on the Protestant Church.

GERMAN BIBLIOGRAPHY

★*Deutsches Land und Volk.* Leipzig. Deutsche Zentralstelle für volkstümliches Büchereiwesen. 1928.—A bibliography of informational books on Germany as a whole and on the various sections.

★Dr. Wilhelm Krabbe. *Bibliographie.* Stettin. "Bücherei und Bildungspflege." 1930. 1.75 marks.—The science of the bibliography; part of a library course given by the Berliner Stadtbibliothek.

★Dr. Max Wieser. *Der Volksbüchereibau.* Stettin. Verlag "Bücherei und Bildungspflege." 1930. 4.50 marks.—Monograph on the organization of the popular library; by the city Librarian of Spandau. An appendix by Dr. Erwin Ackerknecht treats of *Ausländische Büchereibauten.*

GERMAN LINGUISTICS

★Helene Bindewald. *Die Sprache der Reichskanzlei zur Zeit König Wenzels.* Halle a. S. Max Niemeyer. 1928. 16 marks.—A special study on the grammar and style of the chancellery at Prague, 1376-1400.

★Jane Faulkner Goodloe. *Nomina agentis auf -el im Neuhochdeutschen.* Göttingen. Vandenhoeck and Ruprecht. 1929. 3.60 marks.—A comparatively sterile suffix with hypocoristic or pejorative qualities, forming names of instruments, and often implying passivity.

★Virgil Moser. *Frühneuhochdeutsche Grammatik.* I. Bd.: Lautlehre. I. Hälfte: Orthographie, Betonung. Stammsilbenvokale. Heidelberg. Carl Winter. 1929. 10 marks.—Order out of chaos in the German language of 1350-1550.

★Hans Voss. *Altgermanische Lese.* Freie Nachbildung althochdeutscher, altnordischer u. angelsächs. Dichtung. Mit 8 Taf. Tübingen. Alex. Fischer. 1929. 6 marks.—Strong stress on the *frei.*

★Kurt Weissgräber. *Der Bedeutungswandel des Präterito-Präsens "kann" vom Urgermanischgotischen bis zum Althochdeutsch-frühmittelhochdeutschen.* Königsberg. Gräfe und Unzer. 1929. 4.50 marks.—Review of the theories of the semantic change and grammatical function, with some new explanations but no final solution.

★Walther Ziesemer. *Studien zur mittelalterlichen Bibelübersetzung.* Halle a. S. Max Niemeyer. 1928. 1.60 marks.—Added evidence that Luther aided the spread of the language of his translation of the Bible but did not create it.

GERMAN PEDAGOGY

★Georg Kerschensteiner. *Selbstdarstellung.* Leipzig. Meiner. 1930. 2.80 marks.—Volume I of *Die Pädagogik der Gegenwart in Selbstdarstellungen.*

★Gustav Klingenstein. *Dichtung und Unterricht.* München. Oldenbourg. 1925. 14 marks. —The teaching of literature as the antidote for the ferment of the age; methods and curricula.

★Gustav Klingenstein. *Einführung in die deutsche Dichtung.* München. Oldenbourg. 1930. 3.60 marks.—A textbook for the use of well advanced undergraduates; by a professor in the Gymnasium at Heidelberg.

★Dr. Jur. Dr. Phil. W. Schulze-Soelde. *Pädagogische Untersuchungen.* Breslau. Hirt. 1930. 9 and 11.50 marks.—Results of practical applications of pedagogical theories of one of the most interesting of German educators.

★Leopold Ziegler. *Magna Charta einer Schule.* Darmstadt. Reichl. 1928.—History, the exact sciences and the natural sciences are the bases of education; a book for educators.

GERMAN MISCELLANEOUS

★Dr. Hermann Ketterer. *Das Haftpflichtrecht.* Karlsruhe. Boltze. 1930. 12 marks.—A Handbuch of the existing laws on the subject; by a prominent attorney of Karlsruhe.

★Conrad Matschoss. *Das deutsche Museum.* Geschichte. Aufgaben. Ziele. Im Auftr. des Vereins dt. Ingenieure. 2 Aufl. Mit 59 Bildn. u. 330 Abb. Berlin. V. D. I.-Verlag. München. Oldenbourg. 1929. 2 marks.—Some new historical evaluations with complete, up-to-date chapters on modern improvements.

★Walter von Molo. *Zwischen Tag und Traum.* Gesammelte Reden u. Aufsätze. Wien. Zsolnay. 1930. 5.50 and 9 marks.—Many stupidities mixed with some sense and considerable engaging gossip.

★Dr. Max Pulver. *Symbolik der Handschrift.* Zürich. Füssli. 1931.—A ponderous tome with numerous diagrams and ingenious conclusions as to the meaning and importance of graphology.

FRENCH LITERATURE

★Bertrand de Bar. *Aymeri de Narbonne.* Paris. Lanore. 1930.—French version of the thirteenth century epic; not at all scientific, and designed especially for young readers.

★Gabriel Boussagol. *Anthologie de la Littérature Espagnole.* Paris. Delagrave. 1930.—Compact volume with selections from the earliest times to the present.

★René Boylesve. *Réflexions sur Stendhal.* Paris. Le Divan. 1929.—Disconnected notes which Boylesve jotted down during 1915-16 for a projected study of Stendhal.

★Charles Clerc. *La Vie Tragi-Comique de Georges de Scudéry.* Paris. Spes. 1929. 10 francs. —"Un matamore des Lettres."

★Ch. Le Goffic. *La Littérature française aux XIXe et XXe siècles.* Paris. Larousse. 1919. 2 volumes. 10.50 francs each.—This printing of a well known work carries an appendix by Auguste Dupouy, *Écrivains morts pour la patrie.*

★J. Hankiss et G. Juhász. *Panorama de la Littérature Hongroise contemporaine.* Paris. Kra. 1930. 20 francs.—A survey of Hungarian literature from 1867 to 1929. One of the *Panoramas des Littératures contemporaines.*

★Pierre Lasserre. *Trente Années de Vie Littéraire.* Paris. Prométhée. 1929. 15 francs.—Selections from his writings on various literary and cultural subjects.

★Lucien Maury. *L'Imagination scandinave.* Études et Portraits. Paris. Perrin. 1929.—An authority on Scandinavia draws upon his own imagination.

★Marguerita-Yerta Méléra. *Rimbaud.* Paris. Firmin-Didot. 1930. 15 francs.—Sympathetic life of the poet. Extravagantly praised by some critics.

★Frédéric Mistral (Neveu). . . . *Et Nous verrons Berre.* Aix-en-Provence. Éditions du Feu. 1929. 12 francs.—"Pages de doctrine et de critique félibréennes."

★Frédéric Mistral (Neveu). *Gloses sur Maillane et Mistral.* Paris. Peyronnet. 1930. 4 francs.—Chatty notes on the village to be forever associated with the name of Mistral.

★Frédéric Mistral (Neveu). *Un poète bilingue, Adolphe Dumas.* Paris. Éditions des Presses Françaises. 1927. 12 francs.—Chapters are devoted to the life of Dumas, to his loves, his relations with the Romanticists, and to the Félibres.

★*Hommage à Charles Péguy.* Paris. Gallimard. 1929. 12 francs.—A dozen eulogies by as many celebrities, with some hitherto unpublished works of Péguy.

★Jean Plattard. *Anthologie du XVIe Siècle.* Paris and New York. Thomas Nelson and Sons. 1930. 15 francs.—Admirably planned and attractively presented illustrated text book by the Rabelaisian specialist. Biographical and critical notes on authors. Glossary.

★Henry Poulaille. *Nouvel âge littéraire.* Paris. Valois. 1930.—Appraisals of a hundred or more literary lights, old and new, and conclusions to the effect that we stand at the threshold of a new literary era.

★Rachilde. *Portraits d'Hommes.* Paris. Mercure de France. 1930. 12 francs.—Sketches of a score of recent and contemporary celebrities by a clever and original writer.

★Racine. *Phèdre, Esther, Athalie.* Paris. Fernand Roches. 1930. 19.50 francs.—This volume completes the plays of Racine in the *Textes Français* series.

★Mathurin Régnier. *Oeuvres Complètes.* Paris. Fernand Roches. 1930. 21 francs.—Introduction and text by Jean Plattard. One of the *Textes Français.*

★François de Sales. *Introduction à la vie dévote.* (Oeuvres complètes.) Paris. Fernand Roches. 1930. 2 volumes. 36 francs.—One of the uniformly excellent *Textes Français.* Editorial work by Charles Florisoone and Francis Vincent.

★Trouhanowaignatieff. (Trukhanova-Ignatyev. *Les cahiers de la Russie nouvelle.* Paris. Tallandier. 1930. 12 francs.—A book designed to introduce the latest Russian literary personages to the French, to assist the latter in understanding especially the social order of the new régime.

★Voltaire. *Contes et Romans.* (*Oeuvres Complètes Tomes 1, 2, 3*). Paris. 1930. 19.50 francs.—Text and Notes by Philippe van Tieghem. One of the *Textes Français.*

FRENCH FICTION

★Marcel Andrys. *Proie des Femmes.* Paris. Albin Michel. 1930. 15 francs.—Novel of feminine ways and wiles which, so the publishers assure us, will be vehemently denied by all the fair sex.

★Marcel Aymé. *La rue sans nom.* Paris. Gallimard. 1930. 15 francs.—Poverty, squalor, and sordid secrets.

★Herman Bang. *Tine.* Paris. Stock. 1930. 24 francs.—New translation from one of the most important Danish novelists of the last generation.

★Henry Bordeaux. *Valombré.* Paris. Plon. 1929. 12 francs.—The story is supposed to be taken from a recently discovered manuscript and concerns a drama enacted in a law court.

★Karen Bramson. *Une amoureuse.* Paris. Flammarion. 1930. 12 francs.—Novel of passion by a vigorous Scandinavian dramatist, who writes in French, and who has three other novels to her credit.

★Albéric Cahuet. *Irène, femme inconnue.* Paris. Fasquelle. 1930. 12 francs.—Idyllic romance and commercial adventures in the South Seas.

★Léopold Chauveau. *Monsieur Lyonnet.* Paris. Au Sans-Pareil. 1930.—Novel, marked by clearcut realism.

★Gaston Chérau. *La Volupté du Mal.* Paris. Ferenczi. 1930. 12 francs.—Rather sensational novel of a pleasure-mad age.

★Colette. *Sido.* Paris. Ferenczi. 1930. 12 francs.—Another novel of love from an indefatigable pen.

★Marie Anne Comnène. *Rose Colonna.* Paris. Gallimard. 1930. 15 francs.—Love story. Scene, Corsica.

★Henri Davignon. *Contes pour le Centenaire Belge.* Paris. Plon. 1930.—Two collections of regional stories—*Les Neuf Muses* and *Les Quatre Éléments.*

★Henry Deberly. *Auguette le Main.* Paris. Gallimard. 1930.—Idyllic love story with a tragic ending.

★Max Deauville. *La boue des Flandres.* Paris. Valois. 1930. 14 francs.—Another war book which strips war of all its glory.

★Yvonne Devetter-Schoenfeld. *Flirt en Vacances.* Bruxelles. La Renaissance du Livre. 1930. 12 francs.—The title story is a sprightly and subtle parody of the psycho-realistic triangle. The others are sketches in poetic prose imported straight from dreamland.

★Georges Ducrocq. *La belle Libanaise.* Paris. Plon. 1930.—The author served in Syria under General Weygand. The tale is in the manner of Barrès.

★Ilya Ehrenbourg. *10 C. V.* Paris. Les Revues. 1930.—A novel without plot or hero; the scene of many of its incidents is in France and the general theme is the mechanization of humanity. Ehrenbourg's growing recognition is indicated by the considerable number of translations of his works.

★Ilya Ehrenbourg. *La ruelle de Moscou.* Paris. Les Revues. 1930. 15 francs.—A new novel of post-revolutionary Russia by one of the most profound, baffling and daring of the new Russian writers.

★Marguerite d'Escola. *La Fée blanche.* Paris. Crès. 1930. 12 francs.—Seaside romance among the international society of a French resort.

★Fernand Fleuret. *Jim Click.* Paris. Gallimard. 1930. 15 francs.—Adventure story. Subtitle: *La merveilleuse invention.*

★Pierre Frondaie. *Béatrice devant le désir.* Paris. Émile-Paul. 1930. 12 francs.—The tragedy of May mated with December.

★Claire Goll. *Ménagerie sentimentale.* Paris. Crès. 1930. 12 francs.—Sentimental stories of animals.

★Reginald Graulich. *Maître Pou, notaire de Province*. Paris. Figuière. 1930. 12 francs.—Skilful and witty portrait of a time-serving, selfish country lawyer.

★Julien Green. *Le Voyageur sur la Terre*. Paris. Plon. 1930.—Short stories, dealing with the mysterious and the horrible.

★Maurice Guierre. *L'Andromède*. Paris. La Nouvelle Société d'Éditions. 1929. 12 francs. —"Roman d'un sous-marin."

★Henry-Jacques. *Jean-François de Nantes*. Paris. Querelle. 1929. 12 francs.—Vigorous novel of the sea.

★Panaït Istrati. *Le Pêcheur d'Éponges*. Paris. Rieder. 1930. 12 francs.—Romain Rolland's Roumanian protégé lays the scene of his new novel in modern Greece.

★Marcel Jouhandeau. *Le Parricide imaginaire*. Paris. J. Schiffrin. 1930.—Novel of the everyday problems of life.

★Jacques de Lacretelle. *Le Retour de Silbermann*. Paris. Gallimard. 1930. 12 francs.—The resurrected Silbermann received the Grand Prix du Roman of the Academy.

★Yvonne Laeufer. *Oeil pour oeil*. Le Caire. La Semaine égyptienne. 1930. 15 francs.—Arabian short stories.

★Maurice Laporte. *Le Bouge de la Mère Andrelli*. Paris. Redier. 1930. 15 francs.—Novel dealing with the revolutionary activities of Bela Kun.

★Vicomte de Lascano-Tegui. *Élégance des Temps endormis*. Paris. Fourcade. 1930. 12 francs.—The story of a keen-eyed child who lived in Paris.

★Robert Lorette et Fernand Fizaine. *Frontière*. Paris. Firmin-Didot. 1930. 12 francs.—Inspired by the fate of the inhabitants of Alsace and Lorraine who served in and suffered from both armies, this war book has at least a new view-point to recommend it.

★Paul Morand. *Champions du monde*. Paris. Grasset. 1930. 15 francs.—A well-known globe-trotter novelizes international sport.

★Henri Pourrat. *Le Pavillon des Amourettes*. Paris. Albin Michel. 1930. 15 francs.—A regional novel of Auvergne.

★C.-F. Ramuz. *Jean-Luc persécuté*. Paris. Grasset. 1930. 15 francs.—A Vaudois novel by one of the most important of contemporary Romand writers.

★Isabelle Sandy. *Kaali*. Paris. Spes. 1930. 12 francs.—Kaali is the Hindoo goddess of love and death, and the novel is a protest against the horrors of modern warfare.

★Yvonne Schulz. *Sous le ciel de jade*. Paris. Plon. 1930.—A story of Tonkin.

★George Soulié de Morant. *Divorce anglais*. Paris. Flammarion. 1930. 12 francs.—Novel. A competent traveler and sinologist experiments with scandal in a staid, middle-class "respectable" British milieu.

★A. t'Serstevens. *Les Corsaires du Roi*. Paris. Les Oeuvres Représentatives. 1930. 12 francs.—Rollicking tales of adventure on the Spanish Main.

★Félix Vallotton. *La Vie Meurtrière*. Lausanne. Les Lettres de Lausanne. 1930. 12 Swiss francs.—Posthumous novel.—Its hero brings misfortune and death to all with whom he comes in contact.

★Jean Variot. *Résurrection du Feu*. Paris. Gallimard. 1929. 12 francs.—Rhapsodie montagnarde; place, the German frontier.

★Jean-Louis Vaudoyer. *Nuit à l'Hôtel Beaux-Monts*. Paris. Plon. 1929. 12 francs.—Frank short stories on intimate themes.

★Marcelle Vioux. *Le Désert victorieux*. Paris. Fasquelle. 1930. 12 francs.—Novel of life in the Sahara where passions are, we are assured, as hot as the red sands.

★Herbert Wild. *L'Autre Race*. Paris. Albin Michel. 1930. 15 francs.—Novel dealing with the poignant question of the Eurasian.

FRENCH HISTORY, BIOGRAPHY MEMOIRS

★Maurice Baumont. *L'Abdication de Guillaume II*. Paris. Plon. 1930. 15 francs.—The twilight of the Hohenzollerns. An impartial historical study, attemping to sift all the evidence.

★Max Beer. *Histoire Générale du socialisme et des luttes sociales*. Vol. I, *L'Antiquité*. Paris. Les Revues. 1930. 12 francs.—Socialism and communism in Greece, Rome, and the primitive Christian church.

★Jean Boutière. *La vie et l'Oeuvre de Ion Creanga*.—A study of the life and works of a popular Moldavian conteur.

★G. Courtillier. *Les anciennes civilisations de l'Inde*. Paris. Armand Colin. 1930. 10.50 francs.—History, religion, philosophy and art as far as the 6th century. By a professor of Sanskrit and Indostanic studies at the University of Strassburg.

★Albert Daudistel. *Ceux de la Marine*. Paris. Éditions Sociales Internationales. 1930. 12 francs.—How the war made a rebel out of a German soldier. Translated from the German.

★Marie Delcourt. *La Vie d'Euripide*. Paris. Gallimard. 1930.—Fictionized biography of the Greek tragedian, whom, so says the author, the French have always neglected in favor of his French imitators.

★Edmond Gojon. *Boufarik*. Paris. Plon. 1930. 7.50 francs.—Boufarik is the name of the first village founded by the French on Algerian soil, and this volume commemorates the one hundredth anniversary of its foundation.

★Général A. de Kochko. *Souvenirs d'un détective russe*. Paris. Payot. 1930. 15 francs.—By a former chief of judiciary police in Moscow, later director general of the police forces of the Russian Empire.

★Charles Loiseau. *Saint-Siège & Fascisme*. Paris. Gamber. 1930.—A political and historical review of the Lateran agreements.

★Camille Mauclair. *La vie humiliée de Henri Heine*. Paris. Plon. 1930. 16 francs.—Fictionized biography of one of the most appealing subjects for biography. In the series *Le roman des grandes existences*.

★Jean Mauclère. *Le Pays du Chevalier Blanc*. Paris. Spes. 1930. 12 francs.—A historical essay on the Lithuanian people.

★Charles Mollon. *The Conflict of Ideas in Colonial New-England*. Paris. Vrin. 1929.—An anthology of liberalistic and orthodox writings, intended as an appendix to the author's study, *Les Collèges et les Progrès du Libéralisme en Nouvelle-Angleterre*.

★Jean Moura et Paul Louvet. *La Vie de Vatel*. Paris. Librairie Gallimard. 13.50 francs.—Life of the King of Cooks—when cooking was big business.

★Georges Oudard. *La Vie de Pierre le Grand*. Paris. Plon. 1929. 16 francs.—Romantic biography in the series *Le Roman des grandes existences*.

★Charles Parain. *Ramesès II*. Paris. Gallimard. 1930. 15 francs.—"Le Louis XIV Égyptien." *Vies des Hommes Illustres*.—No. 48.

★Maurice Reclus. *L'Avenèment de la 3ème République 1871-1875*. Paris. Hachette. 1930.—The "post-war" years 1871-1875 made the France of 1914.

★E.-A. Rheinhardt. *La Vie d'Eleonora Duse*. Paris. Perrin. 1930. 15 francs.—Translated from the German by Odile de Bancalis.

★P.-Louis Rivière. *L'Après-Guerre. Dix Ans d'Histoire*. Paris. Lavauzelle. 1930.—Tableau of world history since 1919 with penetrating commentary. Proof-reading deficient.

★Raymond de Rigué. *La Vraye Histoire de Jehanne la Pucelle*. Paris. Renaissance Universelle. 15 francs.—The tragedy of Joan's mistrial by ecclesiastical judges; based, partly, on sources undivulged by the author.

★Samuel Rocheblave. *Agrippa d'Aubigné*. Paris. "Je Sers." 1930. A hero of the Huguenot epic.

★W. Sérieyx. *Souvenirs de Grands Chefs*. Paris. Tallandier. 1930. 15 francs.—Anecdotes related to the editor by a dozen or more of the most important of recent military and naval leaders.

FRENCH VERSE, ART, MUSIC

★Albert André. *Renoir*. Paris. Crès. 1928.—The artist, his life and art, with some hundred full-page reproductions of his works.

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★Maurice Denis. *Aristide Maillol*. Paris. Crès. 1925. 45 francs.—Maillol's artistic theories with some forty or fifty reproductions of his sculptures and drawings.

★André de Ridder. *La jeune Peinture Belge*. Anvers. Éditions Sélection. 1929.—"De l'impressionisme à l'expressionisme."

★Fernand Severin. *Poèmes*. Bruxelles. La Renaissance du Livre. 1930. 12 francs.—Poems that sing themselves. The freshness of the nature poems recalls Theocritus and Virgil. Others reveal the idealism tinged with melancholy of Sully Prudhomme. The author was the companion in arms of the champions of *La Jeune Belgique*.

★Fernand Vallon. *Au Louvre avec Delacroix*. Grenoble. Arthaud. 1930. 70 francs.—Delacroix guides a posthumous admirer through the Louvre, expounding his theories of art. 24 full page plates.

FRENCH PHILOSOPHY

★Paul Arbousse-Bastide, Editor. *Pour un Humanisme nouveau*. Paris. Cahiers de Foi et Vie. 1930. 25 francs.—Is the old humanism, inherited from the Greeks, about to yield to a new humanism inspired by a mechanical civilization? More than fifty eminences give their opinions, among them academicians, professors of the Sorbonne, ecclesiastics, men of letters, educators and critics.

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★Joseph A. Dewe. *Les deux Ordres. Psychique et Matériel*. Paris. Vrin. 1929.—A summation of recent developments in empirical psychology.

★F. Engels. *Ludwig Feuerbach et la Fin de la Philosophie Classique allemande*. Paris. Les Revues. 1930.—Translation of Engels' treatise on dialectic materialism.

★Georges Gurvitch. *Les Tendances actuelles de la Philosophie allemande*. Paris. Vrin. 1930. —Studies of E. Husserl, Max Scheler, E. Lask, N. Hartmann and Martin Heidegger; by a professor at the Université Russe de Prague.

★Philippe Lamour, Joe Bousquet and Carlo Suares. *Voie Libre*. Paris. Au Sans Pareil. 1930.—Three essays on the absolute freedom by a sociologist, a philosopher and a poet.

★Charles Mollon. *Les Collèges et les Progrès du Libéralisme en Nouvelle-Angleterre*. Paris. Vrin. 1929. 30 francs.—A scholarly study on the contribution of institutions of learning to Liberalism during the Colonial Period.

★E. Palhoriès. *Notre Moi. 1. La Vie de la Pensée. 2. La vie du sentiment*. Paris. Lanore. 1930. —Two monographs on the intellect and on the psychology of emotion by a well-known popularizer of philosophy.

★Henri Petit. *Images: Descartes et Pascal*. Paris. Rieder. 1930. 15 francs.—Thoughts on two thinkers.

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★Henri Barbusse. *Russie*. Paris. Flammarion. 1930. 12 francs.—Barbusse, welcomed by the Soviets but apparently left perfectly free in his investigations, spent a year in Russia. The result is a heavily documented piece of reportage, but done in the distinguished manner of the poet and stylist.

★Abel Bonnard. *Océan et Brésil*. Paris. Flammarion. 1929. 12 francs.—Appealing description of an ocean voyage and of Brazilian towns and types.

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★André Corthis. *Pèlerinages en Espagne*. Paris. Fasquelle. 1930. 12 francs.—Impressions gathered on a visit to Santiago de Compostela, Salamanca, Toledo and Saragossa.

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★Kikou Yamata. *Japon, dernière heure*. Paris. Stock. 1930. 15 francs.—Travel book, with description and some discussion of the changes being made in Japan by Western innovations.

★Marcelle Vioux. *Au Sahara. Autour du Grand Erg*. Paris. Fasquelle. 1930. 12 francs.—Impressions gained on a thousand mile loop from Algiers to Oran by way of the Great Erg.

FRENCH SCIENCE

★Comité Français de Propagande Aéronautique. *Ce qu'il faut savoir de l'Aviation*. Paris. Larousse. 1930. 10 francs.—Aviation explained without the use of technical terms.

★Maurice Maeterlinck. *La Vie des Fourmis*. Paris. Fasquelle. 1930. 12 francs.—A companion volume to *La Vie des Abeilles* and *La Vie des Termites*.

★Jean Rostand. *La Formation de l'Etre*. Paris. Hachette. 1930.—A history of the theory of generation from Hippocrates to Mendel.

★Dr. J. Verne. *Couleur et Pigments des Etres Vivants*. Paris. Armand Colin. 1930. 10.50 francs.—A serious little volume, rich in illustrations, designed to be helpful to the zoologist and botanist.

FRENCH ESSAYS

★Jean Cassou. *Mémoires de l'Ogre*. Paris. Plon. 1930. 9 francs.—One of a series of *Chroniques des Personnages Imaginaires*. Later volumes are to give us Hamlet, Prospero, Merlin, etc.

★Georges Clemenceau. *Figures de Vendée*. Paris. Plon. 12 francs.—Collection of scattered sketches of the fisher-folk and peasantry of La Vendée with the bouquet but not the body of the *Lettres de mon moulin*.

★Franc-Nohain. *L'Art de Vivre*. Paris. Spes. 1929. 12 francs.—Observations, wise, witty, wistful on practically everything that goes to make up living.

★Maurice Kellersohn. *La Vie d'une Mort*. Paris. Stock. 1930.—Tender reminiscences and musings over the death of a mother. Subtitle: A la poursuite de l'unité.

FRENCH POLITICS AND ECONOMICS

★Georges Deherme. *Démocratie et Sociocratie*. Paris. Prométhée. 1930. 15 francs.—An appeal to the collective common sense of mankind as representing the hope of civilization.

★Floris Delattre. *L'Angleterre d'Après-Guerre et le Conflit Houiller*. Paris. Armand Colin. 1930. 35 francs.—The author, professor of the English Language and Civilization at the University of Lille, considers the recent coal troubles as one of the important social phenomena of present-day England.

★Étienne Dennery. *Foules d'Asie*. Paris. Armand Colin. 1930. 15 francs.—Japanese overpopulation, Chinese expansion, Indian emigration.

★Jean Paul Echagüe. *Paroles argentines*. Paris. "Le Livre Libre." 1930.—Articles published 1927-1929 in *Candide* and *La Revue de l'Amérique Latine*, with a better intellectual understanding between France and the Argentine as their object.

★Lucien Lehmann. *La seule Issue*. Paris. Maisonneuve. 1930. 15 francs.—M. Lehmann attacks the problem of the perpetual prevention of war and offers a solution.

★*L'Ouvrier dans l'Union Soviétique*. Paris. Bureau d'Éditions. 1930. 0.75 francs.—Giving the lie to the general opinion voiced by the "capitalistic" press, this brochure attempts to prove that the Soviet workingman is protected, well-fed and contented.

★André Philip. *L'Inde Moderne*. Paris. Félix Alcan. 1930. 18 francs.—A general view of the principal problems offered by Indian affairs; to some extent a rebuttal of Miss Mayo's book.

★L. Sabsovitch. *L'U. R. S. S. dans dix ans*. Paris. Bureau d'Éditions. 1930. 10 francs.—An analysis of the general plan of the Soviet program and a prophecy; by one of the foremost of the Soviet economists.

★J. Staline. *La collectivisation du village*. Paris. Bureau d'Éditions. 1930. 4 francs.—How the village—the heart of agrarian civilization in Russia—fares under the Soviet régime.

★A. L. Strong. *L'Agriculture soviétique moderne*. Paris. Bureau d'Éditions. 1930. 1 franc. —The Russian peasant's lot is by far happier than, for instance, that of his French brother.

★Georges Valois. *Finances italiennes*. Paris. Valois. 1930.—An inquiry into the question of whether Fascism has placed Italy on a stable financial basis.

FRENCH RELIGION

★Marc Boegner. *Jésus-Christ*. Paris. "Je Sers." 1930.—Lectures delivered at the Reformed Church of Passy by the pastor.

★Ch. Urbain et E. Levesque. *L'Église et le Théâtre*. Paris. Grasset. 1930. 15 francs.—Bossuet's maxims and reflections on the theatre, with notes and introduction. One of a series *La Vie Chrétienne*.

FRENCH MISCELLANEOUS

★Rudolf Arzt. *La grande guerre et l'idée de paix*. Paderborn. Schöningh.—A school text composed of extracts from the works of Romain Rolland, Henri Barbusse, etc., etc., for Franco-German rapprochement and European pacification.

★Jean Brunhes. *Races*. Paris. Firmin-Didot. 1930. 30 francs.—The second volume of a photographic encyclopedia entitled *Images du Monde*. Something like a hundred full-page plates.

★Fr. Paulhan. *La Double Fonction du Langage*. Paris. Félix Alcan. 1929. 15 francs.—In the series: Bibliothèque de Philosophie contemporaine.—A study of language as a sign system and as a medium of suggestion. Rich in literary allusions

ITALIAN LITERATURE

★Gaetano di Biasio. *L'Eneide*. Torino. Paravia. 1930. 19 lire.—A new version of the immortal Aeneid issued in commemoration of the bimillenium of Virgil's birth.

★Ugo Ojetti. *Bello e brutto*. Milano. Treves. 1930. 12 lire.—Essays in criticism by one of Italy's most accomplished stylists.

★Francesco Picco. *Molière*. Firenze. Le Monnier. 1930. 10 lire.—An exhaustive study of Molière and his works. An indispensable work.

★A. Ricci e F. Baiocchi. *Antologia della letteratura inglese*. Firenze. Le Monnier. 1929. 20 lire.—A judicious selection of readings in English literature for Italian readers. A chapter on English prosody adds to the value of the volume.

★Giuseppe Righi and Lina Righi. *Una Bibliografia Carducciana*. Biblioteca dell'Archiginnasio.—The present volume covers the years 1850-1852; the editors seek to portray the evolution of the poet's thought and artistry.

★Vittorio Rossi. *Scritti di critica letteraria*. Firenze. Sansoni. 1930. 3 volumes. 150 lire.—Forty years of scholarly efforts by a professor of international reputation. An invaluable work.

★Alessandro Tassoni. *La Secchia rapita*. Bari. Laterza. 1930. 30 lire.—An excellent edition of this famous comico-epic work.

★Luigi Tonelli. *Petrarca*. Milano. Corbaccio. 1930. 15 lire.—A welcome addition to our growing list of Petrarchiana.

ITALIAN FICTION AND DRAMA

★James Lane Allen. *L'Amico degli Uccelli*. Torino. Paravia. 1930. 8 lire.—A *Kentucky Cardinal* in Italian dress.

★Corrado Alvaro. *L'Amata alla Finestra*. Torino. Buratti. 10 lire.—Calabrian village and country-side tales.

★Riccardo Bacchelli. *Acque Dolci e Peccati*. Milano. Ceschina. 12 lire.—A collection of short stories, fables and recollections, in various moods; descriptive, narrative and philosophical.

★Achille Campanile. *Agosto, moglie mia non ti conosco*. Milano. Treves. 1930. 15 lire.—"Romanzo d'amore."

★Delfino Cinelli. *Calafuria*. Milano. L'Eroica. 15 lire.—This is the writer's third romance.

★Grazia Deledda. *La Casa del Poeta*. Milano. Treves. 1930. 12 lire.—Novel characterized by sensitiveness and fantasy.

★Guglielmo Ferrero. *Sudore e sangue*. Milano. Mondadori. 1930. 15 lire.— A historical novel with the Italo-Abyssinian war as the background.

★Salvator Gotta. *Tu, la mia ricchezza*. Milano. Baldini e Castoldi. 1930. 12 lire.—An exotic novel with two love adventures.

★Giuseppe Lipparini. *I racconti di Cutigliano*. Milano. Mondadori. 1930. 10 lire.—A charming collection of short stories in the manner of Fucini.

★Vieri Nannetti. *Malseme*. Firenze. Edizioni di Solaria. 1930. 8 lire.—Eighteen sketches or stories of unequal merit.

★Luigi Pirandello. *Lazzaro*. Milano. Mondadori. 1930.—A three-act drama by Italy's foremost dramatist. A powerful and thought-provoking play.

★Mary Tibaldi Chiesa. *Figli delle Muse*. Milano. Baldini e Castoldi. 1930. 9 lire.—A highly romantic novel of contemporary life.

★F. Zani. *Il Drago giallo*. Milano. Solmi. 1929. 10 lire.—A child's book of adventures in far off Korea.

ITALIAN HISTORY, BIOGRAPHY MEMOIRS

★Sorbelli Albano. *Storia della Stampa in Bologna*. Bologna. Zanichelli.—In 1464 German printers set up the first Italian printing-press in the Benedictine monastery of Subiaco; and the author traces through the part which Bolognese printers played in the development of the art of printing in Italy.

★Z. Arici. *Luisa di Savoia*. Torino. Paravia. 1930. 17 lire.—Careful study of an astute royal politicianess.

★Raffaelo Barbiera. *Daniele Manin*. Roma. Formiggini. (Profilli, No. 109), 5 lire.—Barbiera, who loves his Venice and the vivid personalities whose lives are interwoven in her history (See *Books Abroad*, Jan. 1930, p. 66), here revives for us the noble figure of his fellow Venetian of the momentous years 1848-1849. An original and accurate study, containing material which throws new light on the history of this vivid personality and important historical epoch.

★Giorgio Clemenceau. *Grandezze e miserie di una vittoria*. Milano. Mondadori. 1930. 30 lire.—The Tiger's memoirs appear in Italian garb.

★E. Cozzani. *Giacomo Bove*. Torino. Paravia. 1930. 13 lire.—Enthusiastic biography of an Italian Arctic explorer. One of a series of lives of great explorers.

★Gino Cucchetti. *Nel Cuore dei Magiari*. Milano. Hoepli. 1929. 22.50 lire.—Recent history, biographical notes on prominent men, literature, etc.

★Colonel Amelio Dupont. *Vittorio Veneto*. Roma. Libreria del Littorio. 1929. 14 lire.—The text, supplemented by maps, traces the tactical developments which carried the national forces from the struggle on the Piave to the battle of Vittorio Veneto in 1918.

★Giuseppe Fanciulli. *Glorie d'Italia*. Torino. Soc. Editr. Internazionale. 1930. 12 lire.—A popular but authoritative account of Italy's contribution to civilization.

★Francesco Fattorello. *Le origini del giornalismo in Italia*. Udine. Editrice la Revista

Letteraria. 1929. 20 lire.—A scholarly history of Italian journalism from ancient Rome to the end of the 17th century.

★P. L. Marini. *Vasco da Gama*. Torino. Paravia. 1930. 13 lire.—Juvenile biography.

★Angelo Ottolini. *Milano e la Seconda Republica Cisalpina*. Milano. La Famiglia Meneghina editrice. 1929. 5 lire.—A history of Milan during the Napoleonic régime.

★Ernesto Vercesi. *Pio IX*. Milano. Corbaccio. 16 lire.—Complete, penetrating and impartial study of the Pope with whom temporal power practically ended; by a Catholic journalist highly esteemed in Italy.

★Franz Werfel. *Verdi*. Milano. Treves. 2 volumes. 25 lire.—Published in German in 1924, and now translated into Italian; in which Verdi, his music and his soul, has been interpreted with a comprehending directness.

ITALIAN TRAVEL AND GEOGRAPHY

★Arnaldo Cipolla. *Nei paesi dell'oro e dei diamanti*. Torino. Paravia. 1930.—Tanganyika, Zanzibar, Madagascar, and South Africa. Illustrations and maps.

★Francesco dell'Erba. *Napoli: Un quarto di secolo*. Napoli. Tirrena. 15 lire.—A vivid picture of modern Naples—the men and the life, the cafés and bookshops, the music-halls and intellectual life of the modern city.

★Gino Doria. *Del Colore Locale e Altre Interpetrazioni Napoletane*. Bari. Laterza. 10 lire.—The city is interpreted in the light of her traditions of yesterday which so largely contribute to her local color of today.

★Arnoldo Fraccaroli. *Donne d'America*. Milano. Libreria Editrice degli Omenoni. 10 lire.—The reflections of Arnoldo Fraccaroli, the well-known editor of the Milanese *Correire della Sera*, who has formed clear convictions during his recent travels in the United States.

★Las-Cases. *Il Memoriale di S. Elena*. Milano. Rizzoli. 1930. 40 lire.—The first complete Italian translation of a famous Napoleonic work. Beautifully illustrated by Guido Vincenzoni.

★Touring Club Italiano. *Attraverso l'Italia: I-Piemonte*. Milano. Touring Club Italiano. 40 lire (to members, 20 lire). This volume initiates the new program of the Touring Club Italiano, to issue at regular intervals a series of beautifully illustrated volumes in quarto size, dealing with the history and art of the several regions of Italy: admirable supplements to the previously published maps (published between 1906 and 1915) and the *Guida d'Italia* in seventeen volumes (published between 1914 and 1929.)

ITALIAN ART

★Dr. Vassili Molcianowsky. *Come si truccano*. Milano. Hoepli. 1930. 25 lire. "Gli astri e le stelle del teatro e del cinema."

★Antonio Mariani. *Felice Carena*. Milano. Scheiwiller-Hoepli. 10 lire.—Thirty reproductions, excellently chosen from the paintings of Signor Carena, prefaced by an interpretative essay by Sig. Mariani, give an excellent idea of the work of Professor Carena of the Istituto di Belle Arti of Florence.

ITALIAN SCIENCE

★A. Casarini. *La guerra di ogni giorno*. Roma. Tipografia del Senato. 1929. 20 lire.—Not a militaristic book, but one of preventive medicine.

★G. Ciaburri. *La vivisezione*. Torino. Bocca. 1930. 25 lire.—The usual anti-vivisectionist arguments.

★F. Milone. *Il grano*. Bari. Laterza. 1929. 16 lire.—An exhaustive study of wheat production in Italy and elsewhere.

★Silvio Tissi. *La Psicanalisi*. Milano. Hoepli. 1929. 12.50 lire.—Promises to solve any spiritual doubts for any doubter and contains psychical analyses of the dramas of Pirandello, Shakespeare, Ibsen, Tolstoi and Shaw.

ITALIAN ESSAYS

★Carlo Linatti. *Memorie a Zig-Zag*. Torino. Buratti. 11 lire.—A collection of essays on various subjects, by one of the most agreeable essay-writers of present-day Italy.

ITALIAN POLITICS AND ECONOMICS

★Pietro Foscari. *Per L'Italia più grande*. Roma. Rassegna Italiana.—An advocate of Italian nationalism, Foscari treats of "Italy in the Mediterranean and the question of Tripoli," "The strategic problem in the Adriatic," and "Italian rights in Africa."

★Benito Mussolini. *Discorsi del 1929*. Milano. Alpes. 1930. 12 lire.—Speeches delivered by the Duce during the year 1929. This volume forms the 10th of his complete discorsi, the first volume having been published in 1925.

★*Lo Stato Mussoliniano e le Realizzazioni del Fascismo nella nazione.* Roma. Rassegna Italiana. 40 lire.—Tomaso Sillani, editor of the well-known Rassegna, and spokesman for the Fascist régime, has gathered together in this special number of the Rassegna, contributions by men prominent in Italian political life.

★Mario Orsini Ratto. *Gli Stati Uniti di domani.* Milano. Treves. 1930. 18 lire.—In reality an evaluation of American civilization as a growing entity rather than a prophecy.

ITALIAN RELIGION

★S. Aurelio Agostino da Tagaste. *La Città di Dio.* Milano. Hoepli. 1929. 25 lire.—Translation into Italian with a life of Saint Augustine by Giuseppe de Libero.

★Sant' Ambrogio. *Exameron.* Milano. Hoepli. 1930. 16 lire.—The treatise on the Creation by Saint Augustine's mentor. Italian version by Luigi Asioli.

ITALIAN MISCELLANEOUS

★Dott. Egidio Casasco. *L'Uomo e gli Animali.* Milano. Hoepli. 1929. 16 lire.—A protest against unnecessary cruelty in the treatment of dumb beasts.

★*Enciclopedia Italiana di Scienze, Lettere ed Arti.* Roma. Trecani.—The third and fourth volumes have just appeared: (Ammo-Arbi; Arbo-Asse).

★Francesco d'Ovidio. *Rimpianti vecchi e nuovi.* Caserta. Casa editrice moderna. 1929-1930. vol. I, 20 lire. vol. II, 25 lire.—These two tomes constitute volumes XIII and XIV of the complete works of the late professor of Romance linguistics at Naples.

★Enrico Alliata Duca di Salaparuta. *Cucina Vegetariana.* Milano. Hoepli. 1930.—785 recipes. Preface by Dott. Giuseppe Pagano, Professor in the Royal University of Palermo.

★Q. Septimii Tertulliani. *De Cultu Feminarum.* Torino. Paravia. 1930. 9 lire.—Edited by Josephus Marra. One of a series of Latin texts published by Paravia—*Corpus Scriptorum Latinorum.*

SPANISH LITERATURE

★Andreiev. *Cuentos escogidos.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 2.50 pesetas.—Six short stories well translated with a critical introduction by Fernando González. Vol. 39 of the collection *Las cien mejores obras de la literatura universal.*

★Cristóbal de Castro. *Teatro dramático judío.* Madrid. Aguilar. 1930. 5 pesetas.—Translations of one play each from Gordin, An-Ski and Andreief, with an introductory essay on the Jewish theater.

★Calderón. *La vida es sueño.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 2.50 pesetas.—An admirable edition of this famous play, provided with an introduction, notes and bibliography by Ángel Valbuena Prat. The text is based upon the critical edition of Krenkel.

★*Calila e Dymna.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 2 vols. 2.50 pesetas each.—Text, introduction, bibliography and notes by Fernando González. This is the first popular edition of this 13th century collection of Oriental fables.

★Dante. *La divina comedia. Paraíso.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 2.50 pesetas.—The third and last volume of this prose translation of the Divine Comedy occupies vol. 44 of the collection *Las cien mejores obras de la literatura universal.* The parts already published are: vol. 40, *Infierno* and vol. 43, *Purgatorio.* There is an introductory article by Rafael Seco.

★Julia García Games. *Como los he visto yo.* Santiago de Chile. Nascimento. 1930. $6.00 m.-n.—Chatty essays on a score or more contemporary Spanish-American writers.

★Molière. *Don Juan.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 2.50 pesetas.—Volume 41 of *Las cien mejores obras de la literatura universal.* Introduction by Fernando González.

★J. Montero Alonso. *Antología de poetas y prosistas españoles.* Madrid. Ibero-Americana. 1929. 5 pesetas.—A general view of Spanish literature from the classic period, with biographical notes.

★Pérez Galdós. *Obras inéditas* collected and continued by Alberto Ghirlaldo. Madrid. Renacimiento. 10 volumes, 4 pesetas each. 1. *Fisonomías sociales.* 2. *Arte y crítica.* 3-4. *Política española.* 5. *Nuestro teatro.* 6. *Cronicón* (1883-1886) 7. *Cronicón* (1886-1890). 8. *Toledo. Su historia y su leyenda.* 9. *Viajes y fantasías.* 10. *Memorias.*

★José María Salaverría. *Nuevos retratos.* Madrid. Compañía Ibero-Americana de Publicaciones. 1930.—Penetrating sketches written with respect, but without fear. Unamuno,

Baroja, Valle-Inclán, Azorín, Maeztu, Manuel Bueno, Gómez de la Serna and Ramón de Basterra are included.

★Lope de Vega. *Pastores de Belén*. Madrid. 1930. 6 pesetas.—Excellent edition of a rather neglected classic.

★D. Vigodsky. *Literatura de España y América Latina*. Leningrad. 1929.—The translator, vice president of the Russian Hispano-America Club, studies the trends between 1898 and 1929, in the first study of the subject coming from Russia.

SPANISH FICTION AND DRAMA

★Álvarez Quintero. *Cien comedias y un drama*. Madrid. Sociedad General de Librería. 1930. 3.50 pesetas.—A comedy in three acts by these prolific brothers.

★Álvarez Quintero. *Los duendes de Sevilla* (Comedia). Madrid. 1929. 4 pesetas. *El niño me retira*. (sainete) Madrid. 1929. 1.50 pesetas. —These masters here publish their latest works.

★Azorín. *Teatro*. Madrid. Renacimiento. 1929. 5 pesetas.—Containing *Old Spain, Brandy, mucho brandy*, and *Comedia del arte*.

★Sexton Blake. *La bailarina enmascarada*. Buenos Aires. Tor. $0.20 m.-n.—Mystery thriller.

★Sexton Blake. *El jurado silencioso*. Buenos Aires. Tor. $0.20 m.-n.—Detective story.

★Sexton Blake. *El misterio del oro ruso*. Buenos Aires. Tor. $0.20 m.-n.—Detective thriller; fooling the Soviet police.

★Brada. *La paloma herida*. 1.50 pesetas.—★M. Hungerford. *La duquesa*. 1.50 pesetas.—★Concordia Merrel. *La nobleza de Magda*. 2 pesetas.—★Concordia Merrel. *Los siete pretendientes*. 1.50 pesetas. Barcelona. Juventud. 1930.—Translations of syrupy fiction.

★H. Courths-Mahler. *Los herederos burlados*. Barcelona. Juventud. 1930. 5 pesetas.—Spanish version of a German best seller.

★H. Courths-Mahler. *Pasión bastarda*. 5.50 pesetas.—★Elinor Glyn. *Esa pasión llamada amor*. 5 pesetas.—★Mary Roberts Rinehart. *En el segundo piso*. 5.50 pesetas.—★Edgar Wallace. *El círculo rojo*. 5 pesetas. Barcelona. Juventud. 1930.—Translations of two popular mystery stories and of two love novels of the sort which undergraduates call "hot."

★G. Díaz-Caneja. *Pilar Guerra*. Barcelona. Juventud. 1930. 1.50 pesetas.—Trials and tribulations of a beautiful young orphan; new edition of a novel published in 1920.

★Concha Espina. *Siete rayos de sol*. Madrid. Renacimiento. 1930. 5 pesetas.—Popular legends.

★H. Heinz Ewers. *La mandrágora*. Madrid. Mundo Latino. 1929. 5 pesetas —A post-war novel of superstition and psychology, seemingly destined for the movies.

★José Francés. *Entre el fauno y la sirena*. Madrid. Renacimiento. 1930.—A series of fanciful stories of the people of the earth and those of the sea.

★Rómulo Gallegos. *Reinaldo Solar*. Barcelona. Araluce. 1930. 5 pesetas.—Reprint of the author's first novel, first published in 1920.

★Rómulo Gallegos. *La trepadora*. Barcelona. Araluce. 1930. 5 pesetas.—Regional novel of the llano by a noteworthy Venezuelan.

★Jacinto Grau. *Los siete locos del mundo*.—*El cuento de Barba Azul*. Madrid. Aguilar. 1930. 5 pesetas.—A farce—"una comedia en zigzag," and a zarzuela.

★Alberto Insúa. *El amante invisible*. Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 5 pesetas.—Novel of tragic suffering and tragic beauty of style.

★Benjamín Jarnés. *Teoría del zumbel*. Madrid. Espasa-Calpe. 1930. 5 pesetas.—Mankind is the top and fate holds the string in this thoughtful, pessimistic novel.

★Ángel Lázaro. *La noche de San Juan*. Madrid. Prensa Gráfica. 1930. 30 céntimos.—The second of a series called *La novela política*—Authentic, vivid and interesting.

★Manuel and Antonio Machado. *La Lola se va a los puertos*. Madrid. 1930. 1 peseta.—A comedy written by these well-known Spanish poets.

★Ruperto Murillo. *Hacia la luz*. Santiago de Chile. Nascimento. 1930.—Novel of love, social reform and political dissatisfaction in the Chile of today.

★Emilia Pardo Bazán. *Los Pazos de Ulloa*. Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 1.50 pesetas.—An economical and well-printed edition of this splendid novel. (In the collection *Los grandes autores contemporáneos*.)

★Pedro I. Pérez Piña. *Atavismo*. Barcelona. Cervantes. 1930. 5 pesetas.—The urge of Aztec blood in the veins of contemporary Mexican youth.

★Julián Petrovick. *Naipe adverso*. Santiago de Chile. Ediciones Ande. 1929.—A good example of one of the best exponents of the renascence of romanticism in Chile.

★Victor M. Rendón. *Lorenzo Cilda*. Paris. "Le Livre Libre." 1929.—Novel with strong local color; scene, Ecuador.

★Max Ríos Ríos. *La bella intrusa*. Toulouse. Figarola Maurín. 1930. 7 pesetas.—Novel dealing with the problem of religious tolerance.

★Berta Ruck. *El alojado.—Corazones que no se encuentran*. Barcelona. Juventud. 1930.—Harmless fiction, translated from the English.

★Adolfo de Sandoval. *Almas gemelas*. Barcelona. Juventud. 1930. 1.50 pesetas.—Local color and local customs in the North of Spain furnish the background for a love story.

★*Tolstoi*. Madrid. Compañía Ibero-Americana de Publicaciones. 2.50 pesetas.—A translation of eight short stories all belonging to the later mystical period. There is a good introductory article by Luisa Carnés. *Bibliotecas populares Cervantes*.

★Froylán Turcios. *Cuentos del amor y de la muerte*. Paris. "Le Livre Libre." 1930.—Shivery short stories.

★C. N. and A. M. Williamson. *El chófer de la condesa*. Barcelona. Juventud. 1930. 5 pesetas.—A romantic auto trip across Europe. Translated from the English.

SPANISH HISTORY, BIOGRAPHY MEMOIRS

★Álvaro Alcalá Galiano. *Figuras excepcionales*. Madrid. Renacimiento. 1930. 5 pesetas.—Finished word pictures of universal literary and political figures.

★José Baeza. *El imperio de los Incas.—Los héroes de Trafalgar*. Barcelona. Araluce. 1930.—Attractive books for children in the series *Páginas brillantes de la historia*.

★Erasmo Buceta. *La embajada de López de Haro a Roma en 1493*. Madrid. Tipografía de Archivos. 1930.—A contribution to the study of the diplomatic policy of Ferdinand and Isabella.

★James Oliver Curwood. *La gloria de vivir*. Barcelona. Juventud. 1930. 5 pesetas.—Autobiography of a popular fictioneer in Spanish dress.

★Antonio Espina. *Luis Candelas, bandido de Madrid*. Madrid. Espasa-Calpe. 1930.—An excellent biography, in the modern manner, of a famous 19th century Spanish bandit.

★Vicente Huidobro. *Mío Cid Campeador*. Madrid. Ibero-Americana. 1930. 15 pesetas. New style biography reconstructing an epoch of Spain with the thrill of a novel. Ontañón does the illustrating.

★Gregorio Marañón. *Ensayo biológico sobre Enrique IV de Castilla y su tiempo*. Madrid. Compañía Ibero-Americana de Publicaciones. 5 pesetas.—A book that reflects the psychology of a king and of an epoch.

★Luis Montoto. *Por aquellas calendas*. Madrid. Renacimiento. 1930. 5 pesetas.—Memoirs that furnish an interesting view of Sevillian literature and society of the XIX century.

★Juan Papini. *Los operarios de la viña*. Madrid. Voluntad. 1930. 5 pesetas.—The author of one of the more important lives of Jesus in sketches of a score of ecclesiastics, literati and historical characters. Spanish version by Santos Olivera.

★Darío Pérez. *Figuras de España*. Madrid. Compañía Ibero-Americana de Publicaciones. 1930. 6 pesetas.—The author is editor of *El Liberal*, Barcelona. The book consists of essays on a number of political, spiritual, literary and scientific leaders of Spain.

★Pepe Rojas. *Desde mi conuco*. México. León Sánchez. 1928. $2.00 m.-n.—Pepe Rojas, whose identity is effectually concealed under his pseudonym, appears to be a Spaniard, a voluntary exile in Venezuela; his life reads like that of a Rousseau hero, and his letters to his friend and publisher, Manuel León Sánchez, are extraordinarily interesting human documents.

SPANISH TRAVEL AND GEOGRAPHY

★Panaït Istrati. *Rusia al desnudo*. Madrid. Cenit. 1929.—The result of a sixteen months stay in Russia in set down in three admirable parts; the first describing his voyage, the second the Soviets in 1929, and the third an analysis of Russian life.

★Manuel Pérez Urruti. *Geografía comercial y política*. Madrid. Aguilar. 1930. 12 pesetas.—A concise volume with a vast amount of material crowded into its half thousand pages. It lacks maps, and the binding is frail.

★Felipe Sassone. *Por la tierra y por el mar*. Madrid. Renacimiento. 5 pesetas.—A delightful book of travel—Africa, Spain, America.

SPANISH VERSE

★Carlos Alberto Caribaldi. *Tensiones y alegrías*. Montevideo. Editorial Albatrós. 1929.—A collection of "tristes," rather than "alegrías," usually a bit nebulous in body.

★Alberto Guillén, Editor. *Breve antología peruana*. Santiago de Chile. Nascimento. 1930. —A slender collection, listing, however, some of the work of the most important contemporary poets.

★Alberto Guillén. *Poetas jóvenes de América*. Madrid. Espasa-Calpe.—A remarkable anthology of new Spanish American poetry.

★Juana de Ibarbourou. *Sus mejores poesías*. Madrid. 1930. 3.50 pesetas.—126 pages of the best work of this talented poetess.

★Megáfono. *Un "Film" de la literatura membrina de hoy*. Buenos Aires. Gleizer. 1930.—An anthology of the young writers of the City of Mendoza, Argentina, containing verse, criticism and short stories.

★Eugenio d'Ors. *Cuando ya esté tranquilo*. Madrid. Ibero-Americana. 1930. 5 pesetas.—A concise collection of poetry and prose chosen as a "Libro del mes."

★Daniel de la Vega. *Sus mejores poemas*. Santiago de Chile. Nascimento. 1930.—The work of de la Vega has gained wide popularity in Chile through the columns of the daily press. This selection is edited by Roberto Meza Fuentes.

★Marcos Victoria. *Miradas*. Buenos Aires. Soc. de Publicaciones El Inca. 1929.—A collection of emotional outcries in verse, original and personal.

★Julio Vicuña Cifuentes. *Estudios de métrica española*. Santiago de Chile. Nascimento. 1930. $7.50 m.-n.—Compact study by a professor in the Instituto Pedagógico.

SPANISH PHILOSOPHY

★Victoriano García Martí. *La emoción del momento*. Madrid. Mundo Latino. 1930. 4 pesetas.—The great Galician philosopher in this volume studies with depth and originality the characteristics of modern Spain.

★Carmona Nenclares. *El pensamiento de Ortega y Gasset*. Madrid. 1930.—The author, who attended ten lectures by the philosopher whom he is attempting to interpret, here shows how little he understood, or at least can explain to others, of what he heard.

SPANISH SCIENCE

★Enrique Casas. *El origin del pudor*. Madrid. La Voz Médica. 8 pesetas.—A popularized scientific treatise.

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